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- Bend any Trend to Suit any Age
- Overcoming Wardrobe Dilemmas
- Mix & Match Wardrobe Continues!
- Profile: LJ Designs & lots more...

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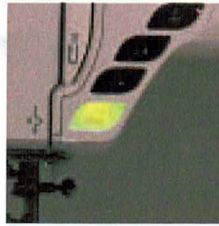
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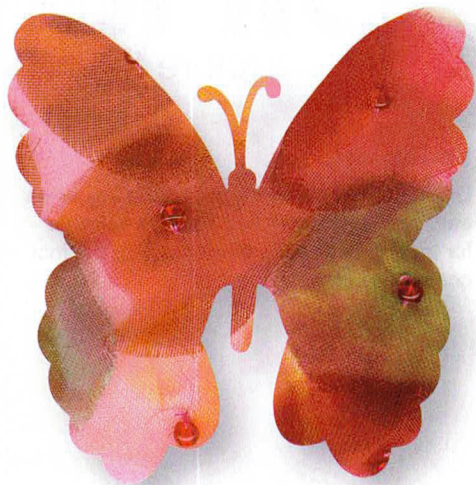


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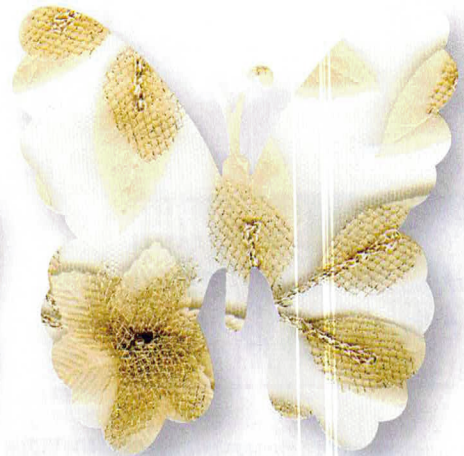
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Swiss sequin embroidery



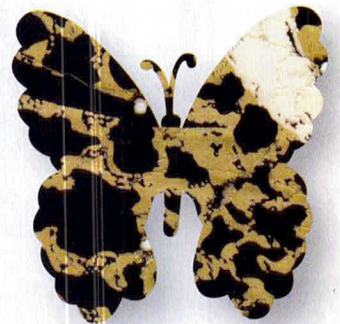
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Editor's Letter



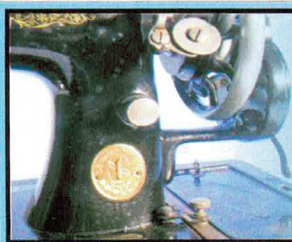
As you read this, it's the end of March and we are so looking forward to the time when the leaves turn russet red, the sky is clear and the days are still warm enough to go without a jacket (that is if you live south of Sydney) – those of you in sunny north Queensland or WA will still have tropical days for months to come. We envy you, as you only need one season's wardrobe for the entire year, plus an umbrella. Not like us poor folks who struggle with what to wear from day to day. One minute it is freezing cold, the sun comes out, and you're shedding layers only to restore them again a few hours later. But that's what I love about Australia, there is so much versatility in what we wear and how we wear it and when.

Hopefully this year there will be lots of sewing for all of you whose fabrics are bulging out of cupboards – remember the New Year resolution you made to yourself? She who dies with the most fabric – just might not win! So get busy girls, either make it or give it away and make room for all the new wonderful fabrics, colours and textures on the market today. There are so many wonderful styles and choices. This season's colour is grey in every shade and it is a perfect backdrop to all accent colours.

In this issue, we tempt you with more from my wardrobe in grey and tan.

Eddi works wonders with the dilemma of who should wear what, when and at what age. Expat Joan Gordon, our London contributor, gives us what's new in designer touches. We hear from Lyla Messenger who has a wonderful range of patterns available through Perpetual Patterns, and there is a host of heirloom styles to choose from. Having trouble with zippers in pants? Of course you are, so it is Helen Rose to the rescue. Then think of the poor woman who is deemed to be too thin! Now there is a dilemma and many of you would groan at the thought that 'this is a problem!' Well, it is, and we have come up with a few tricks to make Miss Twiggy look a bit shapelier. But once again the greatest makeover of all is on page 81 where Kerryn Swan has waved her magic wand over one of her clients and the difference is amazing. A big 'thankyou' to my Production and Technical Editor, Cate van Reyk, for her tireless effort and yet she still found time to put together an article for you as well. And to you our readers – the most important of all – thank you for your support. We simply wouldn't be here without you. Enjoy this issue and all those to come in 2007.

Lynn



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AUSTRALIAN Stitches

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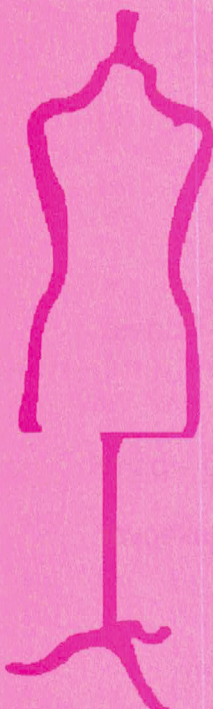
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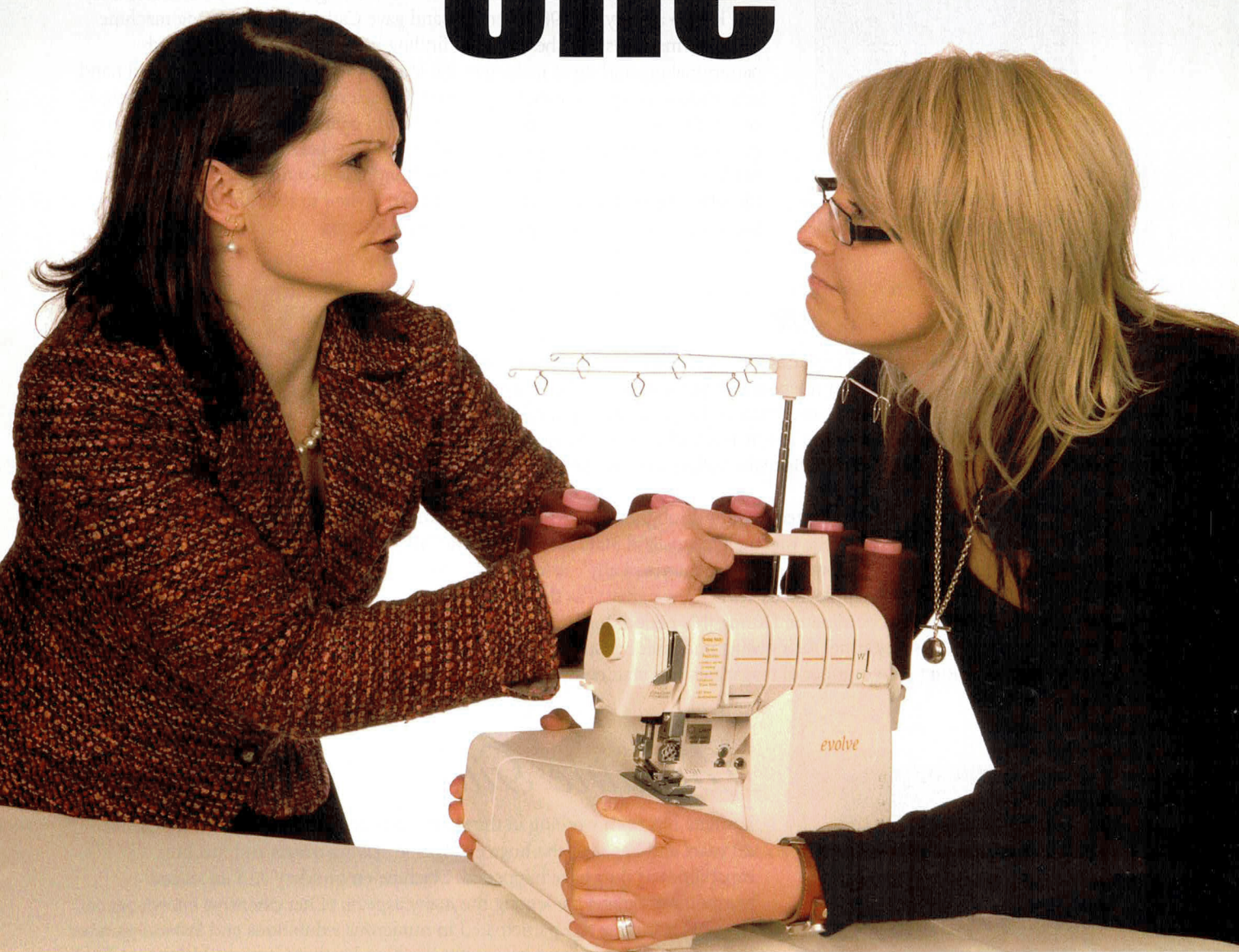
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CREATORS INNOVATORS

Contributors



Cathy

Cathy Sotiriou

Even though she had shown promise in the fashion side at school, Cathy decided to study science at university, all the while exercising the art of hand embroidery as a leisure activity. In 1983, her husband gave Cathy her first sewing machine for Christmas; this was the trigger to finding her path in life. She studied patternmaking and dress making at the Mackay TAFE. The love of lace and hand embroidery led her to the romantic world of heirloom. "I see heirloom sewing as an exciting way to express myself. I love to add some form of heirloom to many garments I create," she says. Since 1996 Cathy has been creating extravagant heirloom christening gowns, which take hundreds of hours to complete, under the label Wiggly Giggly™. She has also been invited to teach heirloom and hand-embroidery workshops by many organisations.

Joan Gordon

Joan Gordon is a sewing and craft designer, and has been involved in this industry for approximately 20 years. For the past four years, Joan and her husband have been working as international consultants in England. Joan returns to Australia twice a year to what she considers her 'real home' and their Queensland house in Somerset Dam, situated in the Brisbane Valley; a perfect atmosphere for creative inspiration.

Joan has taught crafts and sewing techniques throughout Australia, New Zealand and the UK. For several years, she was the Queensland State Manager for McCall's Patterns and later created her own business 'Victorian Lady'. Before leaving to work in the UK, Joan was employed by Kwik•Sew patterns as their national promotions and sewing coordinator. During this period, Joan wrote periodically for *Australian Stitches* magazine. As a sewing and craft consultant, she is currently working and writing for a number of magazines and craft companies in the UK.



Joan



Lorraine

Lorraine Gill

Lorraine has been working in the sewing machine industry for more than 20 years and has seen the huge changes in sewing trends and machine capabilities as they have happened. Machine embroidery and its related computer programs are among the many aspects of her extensive knowledge in this field. Lorraine has participated in numerous exhibitions and fashion parades throughout Australia, and has taught 'Fashion Leather Garment Making' at TAFE. The lack of fashionable books on the subject also prompted her to publish her own book, *Fashion in Leather*. As the fashion for leather garments declined in the early '90s, it was necessary for Lorraine to change direction once again and, as a result, she is now an accomplished milliner and teacher of millinery. Lorraine is commissioned to design and make sample projects for Husqvarna Viking (VSM Australia Pty Ltd), which are published in sewing-related magazines sold throughout Australia and overseas.

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Hips	26" - 32" 66-81cm	30" - 37" 76-94cm	34" - 42" 86-106cm	40" - 48" 102-122cm	47" - 55" 120-140cm

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Well Suited!

"Autumn/Winter '07 is a season of suits – watch out for the man-tailored, wide-trouser pantsuit, the skinny pantsuit, the pencil skirt/cropped jacket suit and the A-line skirt/box jacket suit! Fabrications are borrowed from men's suitings – flannel looks, variegated pinstripes and birds-eye tweeds! And, the key colour is grey – from deepest charcoal through to softest dove. Add a crisp white shirt or a lace pm shirt. And for a mix-and-match wardrobe, team your pants back to crossover animal-print or colour-coordinated spot tops"

– **Lee Manfred**,
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6. **Chinchilla (3772)**, colour – Charcoal. 77% polyester/22% viscose/1% spandex, 144/148cm wide.

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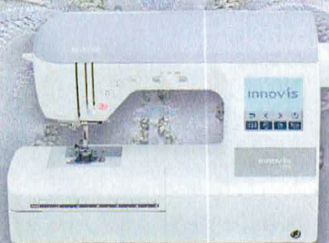
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By Eddi Frantz

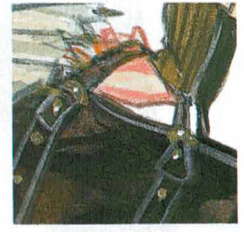
Bend Any Trend!

Winter's new looks suit any age

Things are getting so flexible these days.

"Fifty is the new thirty!" "Sixty is the new forty!" "Thirty-five is the new twenty!"

I'm sure you've heard any or all of these pronouncements. Does that mean that one now goes through puberty at six years old, faces a mid-life crisis at thirty and endures the hot flushes of menopause at forty? No, thankfully.



What it does mean however, is that we now all live in an age where we are healthier, more vital, active and yes, **YOUNGER** looking than ever. Fifty certainly doesn't mean the same thing it did when your grandmother or even your mother was that age. Neither does forty ... nor thirty for that matter.

So what does that mean in terms of style? It means that there are more choices open to you than ever before. You don't automatically have to consign yourself to one type of look once you've reached a 'certain age'. As we've mentioned before, it's now your personality, attitude, what shape your body is in and your lifestyle that determines your look rather than any chronological number.

Even so, those important factors that trump age are quite flexible themselves. Lifestyles change; we become empty nesters, get divorced, re-married, re-enter the workforce or retire. Our bodies go through physiological changes. Even if you are in the best shape of your life, hair may thin, skin colouring may become ruddier or paler and body shape change. With those changes come shifting priorities, new demands from fashion. At 20, one may want to be on top of all the hot trends ... at 40, looking pulled together in sophisticated clothes that look timely but not so trendy may be the aim, while at 50, 60 or 70 it may be more about

looking appropriate, elegant, but still modern. One thing that **NOBODY** wants is to look **OLD** (and none of you **ARE** old, at any age!). That is, 'old' as in dated, past-it, over.

The most flexible thing around today however may be fashion itself, especially when surveying the looks that are around for autumn/winter 2007. It is the most wearable, adaptable season yet and mostly any look can be tweaked or even 'bent' to suit anybody, regardless of age. We're not talking about jumping into every trend blindfolded, but about picking and choosing from the huge variety of ideas out there to refresh or update what you already have, then modifying it all to suit. Some of those 'bends' to winter's new looks are incredibly minor, but it's how you put it all together that makes the difference. So how does one bend the season's biggest fashion trends without breaking them? Read on...



In your 20s, 30s

Fashion's favourite new silhouette balances volume up top with leanness down below. A voluminous garment should always be contrasted with a more fitted piece to flatter, but it's always a matter of degrees. Younger women can take this balance to the extreme, with a super-roomy coat or jacket over the skinniest jeans or leggings. Winter's new look is layered, but use briefer, lighter pieces such as a cropped cardigan over fine jersey tops to avoid adding bulk. Funky accessories such as ankle boots and a mannish cloche hat are easier to wear in neutrals or black. (Tunic and leggings: Kwik.Sew 3463. Cropped cardigan: Butterick B4739)

(Similar jacket and coat patterns: Burda 8030, Butterick B4352, B4354, B4363, B4663, McCall's M4975, M9576, New Look 6536, Vogue V2854, V7809)

VOLUMINOUS TOP OVER LEAN



In your 40s, 50s, 60s, 70s+

Don't think you have to wear skirt suits to look well dressed. In fact, some skirt suits can be very aging.

A more youthful choice would be a pantsuit or a pant and coat ensemble. Wearing one classic colour such as grey head-to-toe is elegant and flattering to your figure, but mixing different shades and luxurious textures saves it from getting too 'matchy', which is another instant ager. Lighter, softer colours, such as pale pink, white, beige, or ice blue bring light to the face if all that grey drains. You deserve the most luxurious fabrics and accessories, such as cashmere, suede, silk, a metallic crocodile bag or grey pearls, so indulge!

OTHER TREND-BENDING IDEAS:

- It's easy to get into a style 'rut' at any age, so from time to time try to experiment with shapes, colours, styles or ideas outside your comfort zone. Nothing is as aging as sticking with a dated look.
- By the same token, don't try to dress too 'young'. One shouldn't be thinking of a specific age when dressing. The aim is to present yourself in the best possible light, not trying to rewind the clock.
- It's okay to revisit some trends, even if you wore them the first time around, but they usually require a twist. Some trends such as pantsuits, trench coats or leopard prints are actually classics that are constantly being updated so are a great place to start.
- 'Sexy' doesn't mean baring all. You can revel in your sensuality with luxe fabrics such as silk, leather or cashmere, or rich colours such as wine, chocolate, plum, champagne or midnight.

LEGS... LAYERING... GREY...



In your 20s, 30s

A military-styled coat is not only once again the season's 'must-have' item, it's also a stand-alone piece that's fast attaining classic status and actually works for any age. It can be thrown over skinny jeans and boots and accessorised with a long, chunky scarf as shown here, or it can top a tailored pant and flats or pumps for a more classic look. (Simplicity 4099 coat, McCall's M5142 jeans)



In your 40s, 50s

A sophisticated look that never fails is a shot of red over lean black. Rich crimson is an elegant update to the old traffic-light bright red. Rounded volumes, with roomy raglan or kimono-styled sleeves, are a key trend in coats now, but are more wearable when reined in or belted at the natural waist. Legs are now covered up again in opaque tights or leggings after years of bare. It's a trend that's also an ultra-flattering option at any age, along with some elegant high-heeled pumps. Trade those safe black suede shoes for rich textures and deep colours for an added style 'kick! (Donna Karan coat. Similar patterns: Butterick B4943, B4363 Simplicity 4134)

RED...THE SHORT COAT—Military... Rounded



In your 60s, 70s+

The trench coat is an eternal classic that always looks modern. They are also inherently versatile as they can be, made in virtually any fabric or worn at any time of the year. Adding a new colour to your wardrobe is the fastest updater and no colour is easier to add than the season's favourite red. Deeper, richer shades of cranberry or ruby red won't overwhelm your colouring, and look more refined. Pick up the red of your coat and the subtle check on a tailored pantsuit (another essential classic that always makes fashion news) with one bold statement-making necklace and rich, glossy leather accessories. (Simplicity 4084 trench, Carolina Herrera suit. Similar patterns: Butterick B4871, McCall's M4718, M5063, M5113, M5192, M5193, Vogue V8302, V8304, V8262)

OTHER TREND-BENDING IDEAS:

- When trying out the more voluminous shapes that are in fashion, remember that baggy and loose are a different thing entirely. Almost any new silhouette can look good on you if the fit and proportion are perfect.
- Classic shapes such as shirtdresses, peacoats, balmacaans, trenches, or jean jackets are not only versatile, but date much slower than other fashion. The same goes for classic patterns such as stripes, spots or every type of check.
- Your colouring changes so don't think that you can wear the same colours decade after decade (at least not against your face). Classic solids such as camel, red, grey, khaki, black and white are generally easier to work into your wardrobe and always look good.
- Experiment by physically TRYING on different colours, not just by picking them from charts. You'll instantly know when something is right for you. Even though a colour might not be for you, a different shade of it could be.
- Focus attention on shoulders and legs, as these are generally the most toned parts of your body that are the slowest to age. That doesn't mean you have to bare them, however. A knee-length skirt and opaque tights or leggings under a tunic are leg-loving options (but only if you want to highlight them!)
- Little things mean a lot. Your handbag is usually a dead giveaway to your age. Stick to classic styles if you wish, but try lively colours and textures (red mock-croc, denim) and watch the size and scale. Quality counts and can elevate even the simplest outfit into a special, distinctive look. Find fresh ways to accessorise – a brooch on a beret or a string of pearls belting your waist.
- Style today doesn't have to be traded for comfort or ease. Fabrics stretch and there are many heel heights and shoe shapes that are fashionable.
- Think positive! While you are fretting about your waistline, someone is probably looking at you thinking, 'I would do anything to have legs like that.' Dress to accentuate your best features FIRST, not just to hide any perceived flaws.
- Remember, 'trendy' is NOT the aim. Developing a distinctive signature look that evolves with time is easier however when you glean inspiration from fashion and alter it to suit.



AN *Affair* with *Lace*

By Cathy Sotiriou for Bernina Australia

Heirloom is an individual creation with different varieties of lace joined to form a garment reminiscent of a bygone era. The following project is open to interpretation, making you the designer. Some may choose to construct the outfit in fabric with only a little lace here and there, others will embrace the challenge and construct the whole garment from lace. The choice is yours.

Requirements

Patterns: Shirt – Butterick 3389

Skirt – Simplicity 5199

Fabric: Medium-weight white cotton – back length for top and as per pattern for the skirt.

Lining: Skirt and top (same weight as cotton fabric) in contrast colour as per pattern

Crisp™ starch

3 varieties of cotton insertion lace, approximately 40m (44yd) in total (amount will vary with pattern size and width of laces)

30m (33yd) entredeux

4m (4 3/8yd) small edging lace for top

2m (2 1/4yd) edging lace for skirt

6 buttons

0.5m (1.2yd) Solvy water-soluble stabiliser

White 4ply crochet cotton for pintucks

White DMC Perle 12 crochet cotton or fine strong cord

1.3m (1 3/8yd) x 20mm (3/4in) wide white cotton bias binding

Notions as per patterns

Machine Feet

No 1 – presser foot

No 4 – zipper foot

No 10 – edging foot

No 20 – open-toe foot

No 32 – pintuck foot

Needles: Universal – 60/8, Twin – 1.6 x 70/10

Australian Stitches

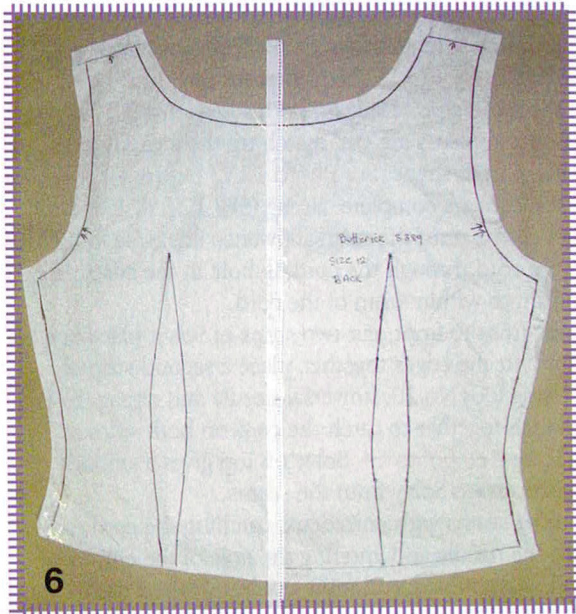
Preparation

1. Pre-wash all fabric (cotton shrinks) in warm to hot water. Spray cotton laces with water and press them dry.
2. Apply a light coat of starch; this helps with handling in the joining process.
3. Trace the pattern pieces and mark in all seam allowances. Trace the whole shirt back (not just half), two side front pieces and two centre front pieces.

Construction

The shirt is constructed by carefully joining strips of lace together.

4. Mark the centre back onto the traced pattern piece. Lay a piece of entredeux along the centre back, extending 4cm beyond the neck and hem edges. [See photo 6.](#)



Cut two strips of cotton fabric 6cm x length of the back.

Use the explained techniques to join the centre back entredeux to a row of lace, two rows entredeux, lace, entredeux, lace, entredeux and lace, fabric strip, lace, entredeux, lace, lace, entredeux, lace, lace, lace, entredeux and lace. This forms one side of the back.

To complete the other side, start at the centre back entredeux and repeat the pattern of laces, entredeux and fabric.

The lace piece must totally cover the pattern piece, including seam allowances. [See photo 7.](#) Line up the centre back entredeux with the centre back of the pattern and cut to size.

Mark and stitch the darts as normal.

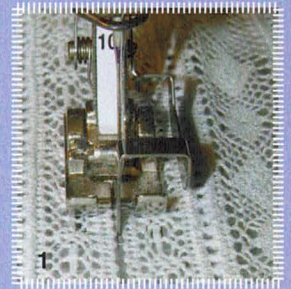
[See photo 8.](#) Press the darts lightly, face down on a plush towel.

Heirloom TECHNIQUES

Joining lace to lace

[See photo 1.](#) No 10 foot, universal needle, small zigzag – SW 2.5, SL 0.75 (stitch width may vary with different laces)

Butt the laces together and feed under the foot. Be aware the right side may feed through a little faster.



Joining lace to entredeux

Entredeux is the French word meaning 'between two'. The entredeux is placed between two pieces of lace, or fabric, and stitched to each, forming a seam.

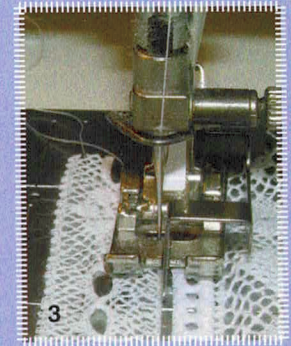
No 10 foot, universal needle, small zigzag (SW 3, SL 0.75)

Trim one side of the entredeux.

[See photo 2.](#)

Lay the entredeux and lace side-by-side, carefully guiding the laces under the machine foot, stitch together.

The needle should catch the edge of lace and enter the hole of the entredeux. [See photo 3.](#) Repeat for the second side.

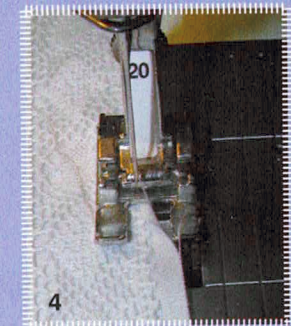


Joining fabric to lace

To join the lace to the fabric, place the lace over the fabric leaving about a 4mm edge to be folded under.

Using foot No 20, universal needle, small zigzag (SW 3, SL 0.75), stitch the two together making sure the needle misses the fabric and is anchored in the lace; this creates a rolled hem. Press the lace towards the fabric. [See photo 4.](#)

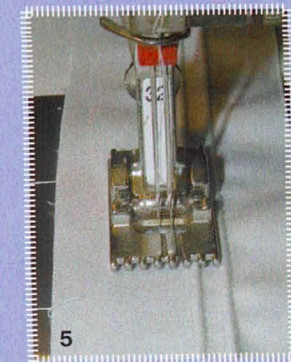
Press gently after each row of stitching. If the laces become too soft to handle just respray with starch.



Pintucks

Machine foot No 32, twin needle, white 4ply crochet cotton.

Thread crochet cotton through the hole in the base plate, set the machine to straight stitch (SL 2.5) and sew. [See photo 5.](#)





Side fronts

Join 120cm lengths of the lace and entredeux in the following pattern for the side front panels: lace, entredeux, lace, entredeux, lace, lace, entredeux, entredeux, lace, entredeux, entredeux, lace, lace, entredeux, lace, entredeux and lace.

Make sure the lace piece is wide enough for the pattern piece.

Using the laces as the straight grain, pin the pattern pieces and cut the side fronts to shape. [See photo 9](#). Press.

Centre front

Cut six strips of cotton fabric 4cm x 75cm long (two for each side)

Stitch three pintucks on each strip. Press lightly face down on a plush towel.

Draw a placement line at a 45-degree angle to the grainline on each of the centre front pattern pieces. [See photo 10](#).

Join together lace, pintuck strip, lace, entredeux, lace, pintuck strip, lace, entredeux, lace, pintuck strip, lace, entredeux, lace, pintuck strip, lace, entredeux, lace, pintuck strip, lace.

Line up the lace with the 45-degree placement line and make sure each lace, pintuck strip and entredeux length over laps the pattern piece. [See photo 11](#). The placement line must be positioned on the same type of lace on both sides for the 'V' to line up. Before the pattern pieces are cut, match up the angular lines and centre fronts. Cut to shape. [See photo 12](#).

When all lace pieces are complete, zigzag (SW 1.5, SL 1.0) DMC Perle 12 crochet cotton onto the seam allowance line. Use foot No 32 and thread the cord through the cording hole in the base plate. [See photo 13](#). Trim to within 4mm of the cord.

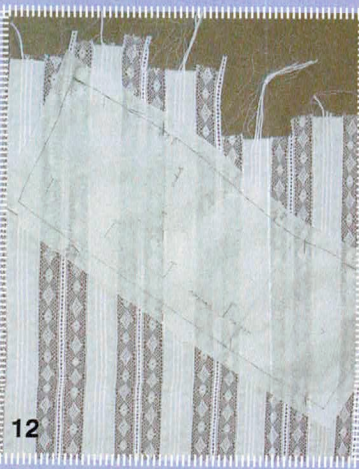
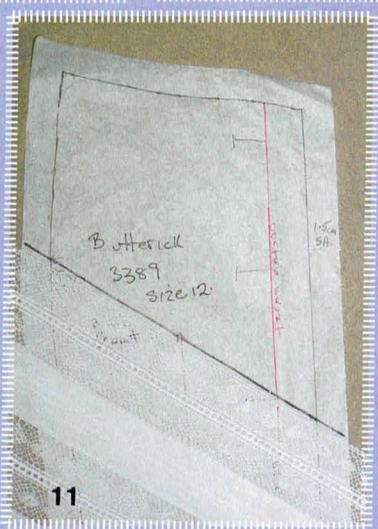
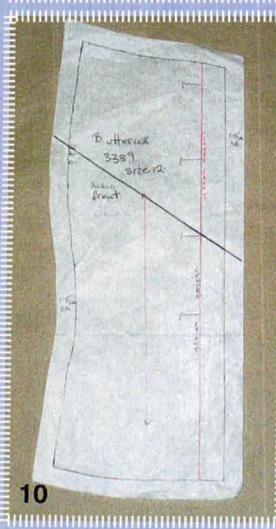
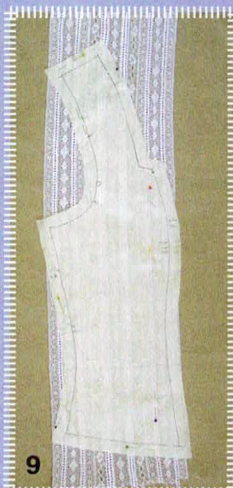
To join the side front to front, cut two strips of Solvy, place one under the seam, butt the edges together, place a second strip of Solvy on top. Using foot No 20, universal needle and zigzag (SW 3.5, SL 0.75), stitch together to catch the cord on both sides to make a strong seam. [See photo 14](#). Solvy on top gives a smooth finish. Remove the excess Solvy from the seams.

Join the shoulder seams with entredeux, catching the cord only in the lace, with the needle and entering the hole of the entredeux.

When the top is assembled, run more cording around the neck, armhole and hemline. Join the edging lace to these areas using the lace-to-lace technique.

Button closure

Button loops are attached to the right side of the top and are made using the 20mm white bias binding. Place a length of 4ply crochet cotton on the bias then fold right sides together. Secure the cord



to the bias binding. Using a zipper foot (foot No 4), stitch as close to the cord as possible. Trim the seam allowance and turn to the right side.

To determine the required length of each button loop, measure around a button. Calculate the even spacing of the six buttons and stitch the loops to a strip of Solvy. This step will secure the button loops in place and make it easier to stitch them to the garment. Lay the stitching line on the centre front and stitch into position. Secure the loops well. *See photo 15.*

Cut two 4cm strips of cotton fabric. Stitch one strip over the top of the loops. *See photo 16.*

Trim the seam allowance; turn the cotton fabric toward the back. Fold the raw edge under and slipstitch it in place. *See photo 17.* To complete the left side, stitch the fabric strip to the fold line, trim the seam allowance, turn under and slipstitch in place. Press it lightly face down on a plush towel before sewing on the buttons.

Lining

The top may be lined or worn with a camisole underneath. For a lined top with a contrast fabric, follow the pattern instructions to construct the lining, making the lining 1cm shorter, and then slipstitch it to the lace top.

Skirt

Trace all pattern pieces.

Measure the width of the laces to be used per piece. If each panel has two strips of lace that are joined by entredeux and the lace measures 2cm, the entredeux measures 0.25cm, seam allowance 1.5cm, $2 + 2 + 0.25 + 1.5 + 1.5 = 7.25\text{cm}$. Each panel has five rows of pintucks which requires 0.75cm of fabric (on average three pintucks – 0.5cm); this amount needs to remain in the width of the skirt panels.

The amount that needs to be removed from each side of the pattern pieces, except the centre back seam, is 7.25 minus 0.75 – 6.5cm. DO NOT remove any amount from the centre back seam so the zipper can be inserted. *See photo 18.*

Cut the narrowed panel pieces and facings following the cutting layout provided with the pattern.

Join the lace to either side of the panels, stitch three pintucks down the centre of each and one either side of the lace. Press lightly face down on a plush towel. *See photo 19.*

Join the panels with entredeux as for 'Joining lace to entredeux'.

Run cording around the hemline then over-sew (zigzag – SW 3.5, SL 0.75) *See photo 20.*

Attach the edging lace using the No 10 foot and a zigzag (SW 3.5, SL 0.75), making sure to catch the cord.

The skirt is lined with a contrast colour, cut 1cm shorter.

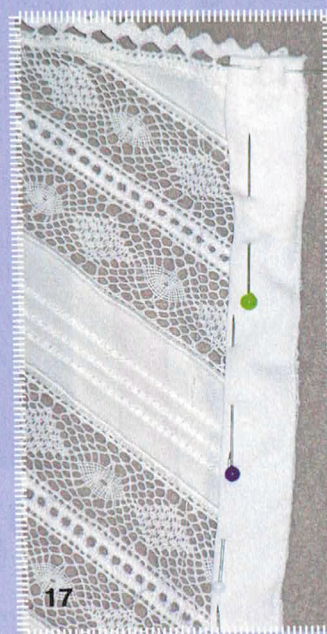
The panels of the skirt lining are joined with French seams. The facings are sewn to the wrong side of the lining. Join the skirt to the lining at the waist, with the right side of the lining to the wrong side of the lace; this prevents any seams from showing through.



15



16



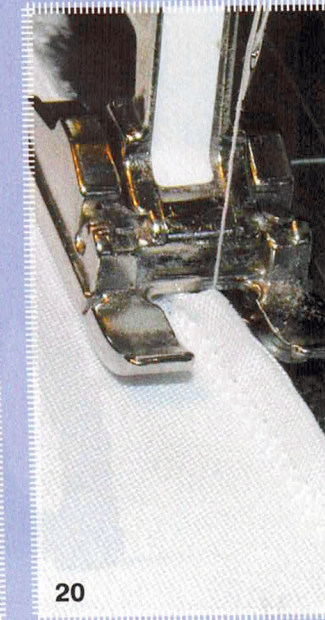
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18



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By Eddi Frantz

It Suits You!

A great basic wardrobe for any shape

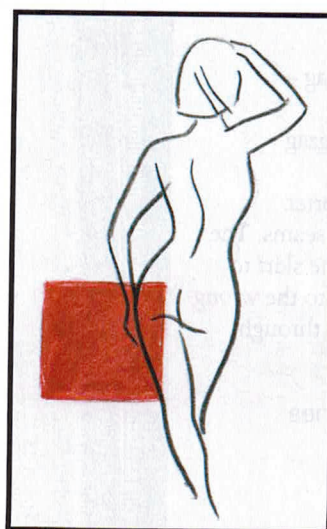
Simplicity 4093 Misses'/Women's wardrobe from the In K Designs collection, comprising of the simplest jacket, skirt, pants, dress and top is available in a wide range of sizes (10 to 28), so any figure type can get maximum style mileage. We show you how...



Petite

Fashion favours the dress for 2007 and you are in perfect shape to take advantage of this mega-hot look. Dresses are the surest way of achieving that long line of colour that gives the illusion of height, especially if your

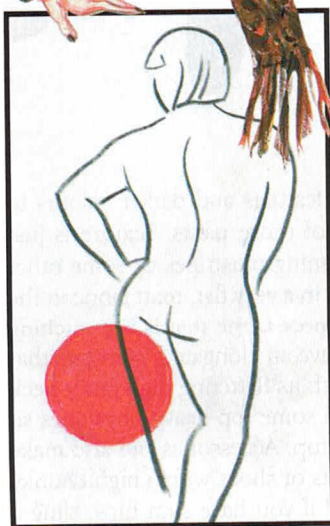
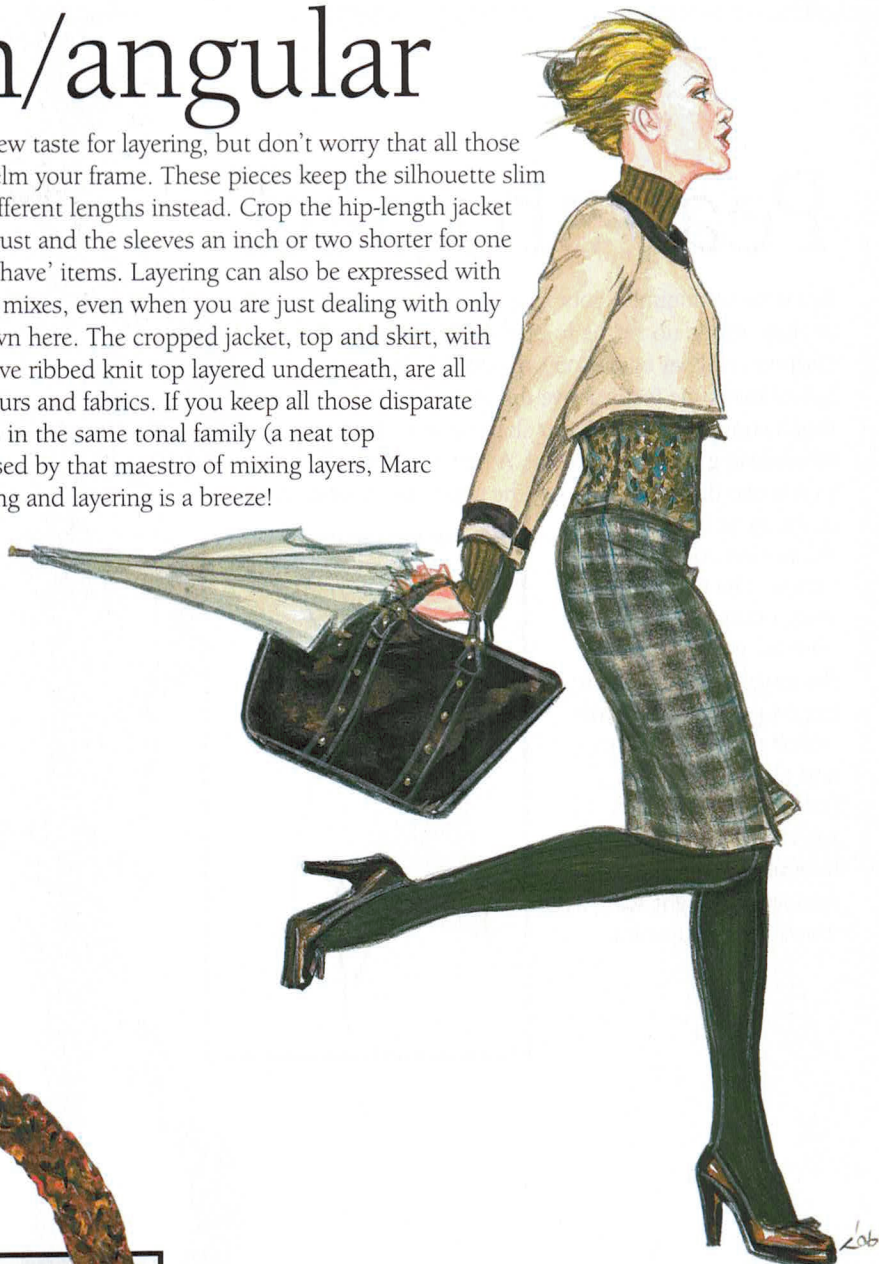
legs and footwear are colour-toned to match. The body-skimming shape, elongating V-neckline and knee length are the perfect proportions for you. Loosely belt it with the thinnest style for subtle definition to your frame without visually splitting it in half, as a bigger waist-cinching belt would do. Lariat belts such as the one shown here are ideal as they draw the eye vertically. Sew the dress in a pliable but substantial fabric such as cotton, sueded silks/rayons, gabardine, linen, challis, crepe, crepe-back satin, shantung, matt jerseys, lightweight pique, poplin, brocade, lightweight wool or wool blends with subtly textured weaves if you wish. While a plain fabric would be ideal, don't think that you can't wear a busy print. Any print is an option when it's subtly coloured in a shade to coordinate with your accessories.





Slim/angular

Try the season's new taste for layering, but don't worry that all those layers will overwhelm your frame. These pieces keep the silhouette slim by layering with different lengths instead. Crop the hip-length jacket to just under the bust and the sleeves an inch or two shorter for one of the latest 'must-have' items. Layering can also be expressed with colour and texture mixes, even when you are just dealing with only four pieces as shown here. The cropped jacket, top and skirt, with an added long-sleeve ribbed knit top layered underneath, are all in contrasting colours and fabrics. If you keep all those disparate colours and fabrics in the same tonal family (a neat top designer trick utilised by that maestro of mixing layers, Marc Jacobs), then mixing and layering is a breeze!



Full figured

The sleek simplicity of the collarless, no-button jacket and the straight-legged pant suits you best. If the hip-grazing length of the jacket doesn't flatter, then extend the length to lower thigh or above the knee for an easy duster-coat style. It also becomes a more versatile item as it can double as a lightweight coat that spans the seasons. Keep the heel-grazing length of the pants and add an inch or two to the leg width at the bottom for an even more flattering subtle boot-cut. Colour is another fast, easy figure flatterer – matching the top and pants in the darkest shade while brightening up that coat is a fail-safe option, as it elongates your frame and makes your top layer the star that focuses attention on

your arms, shoulders and face. The dress in a dark shade could also work under that lighter coat. Add a long, skinny scarf to accentuate that lean, vertical line.

Pear-shaped

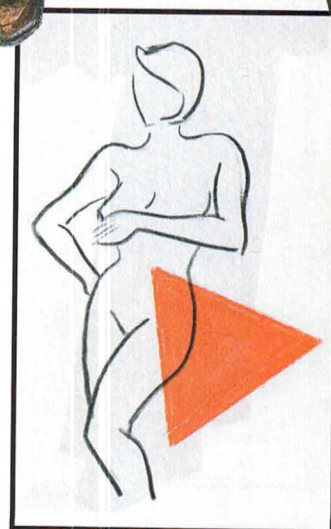
You want to minimise your shape below the waist, and an easy way to do that is to play the colour game. A brighter or richer colour on top and a darker one below keeps the focus above the waist, but too much contrast can split your shape in two, further emphasising your bottom half. A better idea would be to use two different shades of the same colour or at least in the same colour family.

Proportion counts too, of course. The narrow knee-length shape of the skirt is ideal for you, but extend the length of the jacket to fingertip length, past your widest point at the hips and match the colour of the jacket to your top. An eye-catching accessory close to your face, such as a bold necklace or bright scarf, also draws the eye upward.



Top heavy

Use the same rule of lighter colours to highlight your best body features and darker colours to downplay the rest by keeping the focus on the long, lean lines of those pants. Texture is just as important as colour, so opt for textured tweed, corduroy, slimming pinstripes or some other pattern rather than a less wearable bright colour. The top should be in a very flat, matt fabric in the darkest shade. Pants are a better choice than the skirt as there is more fabric that is eye-catching in the equation to balance your broader shape on top, and they have an elongated, slim line that won't add any unnecessary bulk below the waist. While the top with its flattering high-cut V-neck is perfect for you, the hip-length jacket can appear a little boxy on some top-heavy physiques so substitute a slim, fine knit cardigan in a dark colour matching the top. Accessories can also make a big difference to your shape ... even shoes! Wear distinctive boots or shoes with a high chunky heel (glossy patent or metallic leather are making news now) and if you have slim hips, sling a chunky leather belt around them.



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CREATORS INNOVATORS

By Joan Gordon

ashion Finishes

In this new feature, we will keep you up to date on current European fashion trends. While this information may make for interesting reading on a practical level, we also hope it will assist our readers to plan for their seasonal wardrobes. In addition, we will also be providing you with tips and techniques on how to create designer finishes for your own home sewing projects.

This season there are three very strong fashion statements happening in Britain and Europe, which will filter into Australia over the next six to 12 months. Designers are producing ranges of clothes with design elements borrowed from the late '40s, early '50s and '60s or garments worn by the Russian aristocracy during the reign of the Tsars.

Designers borrowing from the '40/'50s are focusing on tailored cropped jackets finishing just below the waist and detailed with welt pockets, which are finished with either a flap or zipper insert. Skirts are straight and long, tapered at the hem to create the sexy '50s waspish shape. Blouses are soft and romantic or crisp and classic, with front and back darts to emphasise the hourglass figure shape further. They are worn tucked into trousers and skirts. Trousers are straight and either sharply tailored or soft and full. Grey and black are the main colours for the season and are coordinated with mulberry, pillar-box red, yellow gold, bottle green, fuchsia pink and chartreuse.

Styles that have been influenced from the '60s era are being marketed with the young fashion diva in mind. Mini skirts, multicoloured tights, thigh-high boots, double-breasted cropped jackets, swing coats and capes are being worn. Do you remember the song that Nancy Sinatra recorded, 'These boots are made for walking'? Well, I think almost every woman in the UK has at least two pairs of boots in her wardrobe this winter. But boots aren't in just for the '60s style of dressing. Boots are being worn with most of the fashion trends this season from neat little ankle boots, equestrian black leather, low-heeled country classic knee-highs to 'killer' stiletto designer boots that finish well over the knee.

Frills, ruffles, ribbons, bows and all the baubles and froth are trimming high street fashion in Paris and London



Designer jacket, bottle green, silk velvet with bias-cut shirred frill.



Silk embroidered fabrics.

this autumn/winter. Garments hanging from the racks in boutiques and dressing the designer shop windows are made from luxurious fabrics such as lace, velvet, duchess silk, electro-pleated georgette and cashmere knits.

See fabrics above.

In this article we are focusing on frills and ruffles, and the romantic, dramatic Russian-themed garments designers are creating that are deliciously extravagant and beautiful to wear.

We will show you how to make a velvet bias-cut, shirred ruffle similar to the one that trims this luxurious bottle green, pure silk velvet jacket. This frill is not difficult to make and it can effectively update a collarless jacket pattern that has a centre front closure.

See photo 1.

Our second technique illustrates the method of inserting a bias-cut lace godet into the hem of a skirt or sleeve. The blouse and matching skirt worn here is a designer outfit purchased in the wholesale fashion district of London.

See photo 2. It is the perfect example of the romantic/dramatic Russian-influenced designs that are being worn this season. The embellishment techniques being used by designers to create these luxurious garments suggest extravagance and ooze with feminine appeal. The Russian way of dressing is inherently glamorous. If one thinks of Russian tsars and princesses, images of rich fabrics, embroidered silk, velvet jackets, tailored uniforms trimmed with braids, voluminous gowns, intricate beading and priceless jewels immediately come to mind.



Designer jacket worn with a matching electro-pleated skirt with lace godet inserts.

Note:

For photography purposes, we have used contrasting thread and white shirring elastic plus a strip of interfacing instead of bias-cut tape so that the stitching process can be seen. It is not necessary to use interfacing on the back of your own ruffle.



How to make similar ruffles and godets

To make a bias-cut velvet ruffle to trim the neckline, fronts and hem of a close-fitting jacket you will need approximately 1.5m (1⁵/₈yd) of silk velvet or polyester stretch velour, a roll of shirring elastic and a roll of bias-cut tape.

Note:

The ruffle made for this jacket measures 11cm (4³/₈in) from the folded edge to the raw edge of the seam and can be made narrower or wider.

Bias-cut ruffle

1. Starting and finishing at the centre back, measure around the finished edge of the jacket. Multiply this measurement by 2.5.
2. Make a bias fold in the ruffle fabric. Measure in from the folded edge approximately 11cm (4³/₈in) and mark the point with a pin. **See photo 3.**
3. Pin the two layers of fabric together so that it doesn't slip and then mark the length of the fabric from edge to edge. Several strips of fabric will need to be cut and joined to create a piece long enough for the ruffle.
4. Wind several bobbins by hand with shirring elastic being careful not to stretch it.
5. Thread the sewing machine with a matching coloured polyester thread. Tighten the machine's upper tension to 7 and set the stitch to a narrow zigzag of approximately SW-1.5 and SL-3. Stitch a few rows of stitches on scrap fabric, adjusting the bobbin and upper tension until the fabric gathers up evenly.

TIP: Check the sewing manual provided with your machine as they often provide tension suggestions for sewing with shirring elastic.



6. With right sides facing, fold the ruffle fabric in half and pin the seam edges together.
7. Stitch from one end of the fabric strip to the other, approximately 1cm (3/₈in) in from the raw edge. Repeat this step four times, sewing each row of elastic 1cm (3/₈in) away from the previous one. The fabric will gather up, forming a soft ruffle. **See photo 4.**

8. To prevent the ruffle from stretching when attaching it to the jacket, pin and then stitch a length of bias-cut tape along the first row of shirring elastic.
9. With the right sides of ruffle and jacket together, pin the bias finished seam of the ruffle to the jacket. Commencing along the hemline at the side seam, pin the two pieces together. Leave a 1cm (3/₈in) seam allowance at each end and then trim off any excess ruffle fabric.
10. Return the upper and lower tensions of the sewing machine to a straight stitch setting and sew the ruffle to the jacket along the inner edge of the bias tape. Carefully stitch the two free ends of the ruffle together. Press the seam where the jacket and ruffle have joined with a warm iron.
11. To finish, attach the facings and linings to the garment. **See photo 5.**

How to make lace godet inserts

Godets may be stitched to the open seams of a garment or inserted into a vertical opening in a length of fabric. They add fullness to the base of a hem and because they are cut partially on the bias, they drape beautifully.

To make a godet, cut a circle of fabric so that the diameter of the circle is twice the finished length of the godet. Cut the circle into equal halves, quarters or eighths depending on how full you wish the hem of the godet to be.

TIP: If adding a frill to an existing jacket, remove the facings and inside lining before attaching the ruffle.



Inserting a godet into the seam of a skirt:

1. Measure, mark and cut the godet from a circular piece of fabric, then mark the seam allowance at the point of the godet.
2. With the right sides of the fabrics together and using a 1.5cm ($\frac{3}{8}$ in) seam allowance, pin one edge of the godet to the seam edge of the garment. Set the sewing machine to straight stitch and sew to the dot marked on the pointed end of the godet.
3. Cut the thread and remove the fabric from the sewing machine. Pin the second seam of the godet to the opposite side of the open seam, stitching from the hem to the marked dot and then continue to stitch the remaining seam from the point at the top of the godet to the waist of the skirt. Press the seams open with a warm iron and then hem the skirt.

To insert a godet into a single piece of fabric

1. Make a godet from a circular piece of fabric to the length and width that you require.
2. Measure up from the hem of the garment to the point where the godet is to fit into the garment. Mark the finishing point with tailor's chalk.
3. Measure and mark an opening from the hem of the garment up to the finishing point marked in step 2.
4. Straight stitch 2mm (a scant $\frac{1}{8}$ in) away from the marked line, stitching from the hem to the finishing point, pivot at the top and stitch back down to the hem. [See photo 6.](#)

This row of stitches will help prevent the fabric of the garment from stretching when attaching the godet. Cut the fabric along the marked line in between the two rows of stitching.

5. Pin the side seams of the godet to both sides of the opening in the garment using a 3mm ($\frac{1}{8}$ in) seam allowance. When inserting a godet into stretch fabric use a very narrow zigzag stitch of approximately SW – 1.5 and SL – 2.

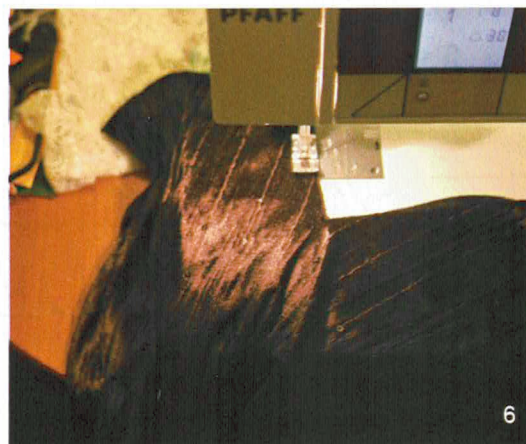
Stitch the godet to either side of the opening, pivoting at the point of the godet. [See photo 7.](#)

6. Press the seams flat and, if using woven fabric, neaten the edges of the seams with an over-casting stitch.

7. Hem the bottom of the garment or attach a frill as illustrated here.

[See photo 8.](#)

8. Additional embellishments may be added to the godet such as a felt flower, feathers ribbons and beads. [See photo 9.](#)



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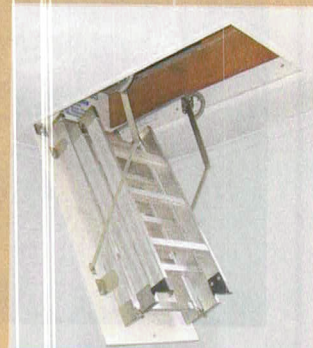
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AUSTRALIAN OWNED

Lyla Messinger is an internationally recognised designer, author and speaker. She owns LJ Designs, a multi-faceted company including multiple pattern lines, exclusive branded notions and the well-known website www.thesewingplace.com which is designed for fashion sewers. She designs, produces and packages many unique products. Lyla has been a successful business owner since 1987, when she retired from teaching to pursue her dream of opening a retail sewing store. She decided to sell the store, and move on to start LJ Designs – among the first independent pattern companies – in 1994, with two patterns and a desire to promote fashion sewing by providing simple yet stylish garment patterns, education and inspiration to the sewing public. She hasn't looked back, but continues to build her successful business based on creativity, education, and integrity in her profession. She resides at the base of the Sierra Nevada Mountains in Reno, Nevada.



Lyla J Messinger

A Bachelor of Arts degree in Home-economics and Mathematics education from the University of Washington and Master of Science Degree in Clothing and Textiles from the University of Nevada, Reno, have served her well in her pursuit to encourage and promote the sewing industry. She continues to use her education and mathematics knowledge as she develops and produces patterns for her popular pattern lines, and developing and teaching simplified methods of sewing to encourage and motivate people to sew.

Innovation is second nature to Lyla, and allows her to provide continually refreshing inspiration to sewing enthusiasts.

Lyla stays active in membership to many public service and sewing organisations, including the Sewing Educator Alliance,

American Sewing Guild, Professional Association of Custom Clothiers, the Independent Pattern Company Alliance and Soroptimist International.

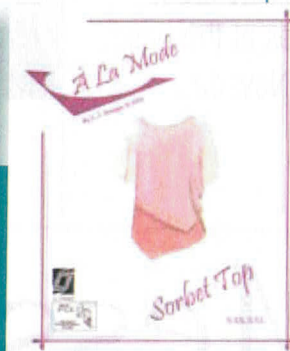
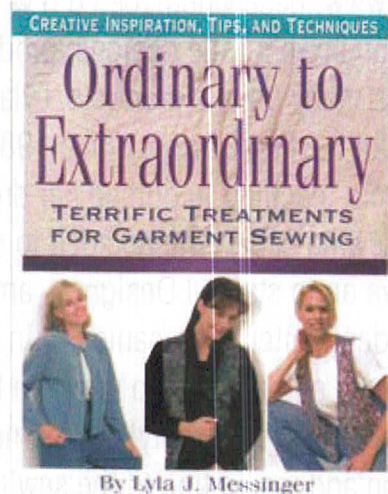
She has authored books, including *Ordinary to Extraordinary: Terrific Treatments for Garment Sewing* by Taunton, articles for *Threads*, *Sew News* and *Sew Beautiful* magazines, as well as appearances on DIY Network's *Sew Much More* show. Lyla's patterns have been published repeatedly as educators for thread, sewing-machine and related companies have used them. The innovative styles, with simplicity and comfort, have become her

trademark. Her patterns serve as a blank canvas to fibre artists of all kinds, and appeal to the young to aging market, as well as women of all shapes and sizes. Lyla has an eye for flattering, yet unique lines that camouflage figure flaws.

As an innovator and leader in her field, Lyla is a founding member of the Independent Pattern Company Alliance (IPCA), which is the consumers' seal of approval to know the pattern they are buying is professionally drafted, professionally graded with multiple sizing, and includes comprehensive, illustrated pattern guides.

Lyla is a self-motivated entrepreneur, who recognises the importance of education for consumers to get the most benefit from her products. They are more likely to be successful in their sewing if they understand how and where to use a product.

Lyla is always a popular speaker at consumer shows and group meetings. "You've inspired me to go home and sew," is one of the frequently heard comments after a presentation.



She considers sharing knowledge to inspire students as one of her most important jobs.

Lyla purchased thesewingplace.com in February 2006, to expand the scope of her business. This site is being brought up to date with styling and ease of use. Weekly to bi-weekly, newsletters are sent out to consumers who have 'opted in' to the mailing list. The site is well known for great customer service.

Many additions to the site are planned, including featured designers and featured products, as well as a place to showcase garments and projects made from patterns and products purchased at The Sewing Place. Expansion plans also include more photos of actual garments, and of utmost importance, education on how to use the products, functionally as well as decoratively.

LJ Designs,
PO Box 18923,
Reno, NV 89511 USA
Email: info@ljdesignsonline.com
Websites: www.ljdesignsonline.com and
www.thesewingplace.com

LJ Design patterns and books are available in Australia from:
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The tunic top is a current fashion trend and to complement this garment style Husqvarna Viking has brought out an embroidery disc suited for the neck, sleeve and hemlines. All Around the Edges is designed by Anna Haraldsson and is multi-formatted making it suitable for most brands of embroidery machines. With 15 designs to choose from there is sure to be something suitable for any style of tunic top.

All around

the *edges*

By Cate van Reyk



Embroidery disc:

Husqvarna Viking #173 All Around the Edges

Hoop size: 240 x 150mm (9.6 x 6in)

Pattern: Simplicity 5197

No matter how many times I've re-hooped an embroidery design to repeat a pattern it makes my heart stop with fear of ruining the project if the positioning is even 1mm out. For perfect placement use your embroidery software and print out the design (both a left and right side). Match the centre lines on the printout with the centre lines on the hoop.

Use a water-soluble stabiliser, such as Vilene Solu-web, on the wrong side of a large enough rectangle of fabric for a full front, and hoop both into the embroidery frame. The first three colours are stitched out. The facing is attached to the garment in the same process as the last colour change, ensuring perfect spacing between the embroidery design and the finished edge every time.

To stitch the second side, mirror the design in the machine and use the same side printout to position the fabric and stabiliser in the hoop. The facing needs to be held out of the way for the first three colours to be stitched out. Before commencing the last colour change (neckline/facing stitching line), remove the hoop from the machine and loosen the frame and, while holding one side of the frame securely in place, carefully slip the facing into the hoop. Re-attach the hoop to the machine and stitch the final row of stitching.

Depending on the embroidery selected, embroidery design and pattern used, you may have to reshape the neckline so the garment goes together. Once the embroidery is complete and the neck edge trimmed, place the fabric on the pattern, positioning the top stitch of the design just inside the seam allowance, and mark the new neckline. Overlap the shoulder seam lines and mark on

the back pattern where the new front neckline meets at the shoulder point. Re-curve the back neckline. It's then a matter of following the pattern instructions to construct the top.

Conclusion

Really simple to use and the design embroidered out beautifully. With very careful placement of the hoop for the second side, the pattern matched up perfectly. I will definitely be using this disc again and would like to try a different look using heavier weight thread.

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Size combinations: A (6-8-10), D (12-14-16), FW (18-20-22).



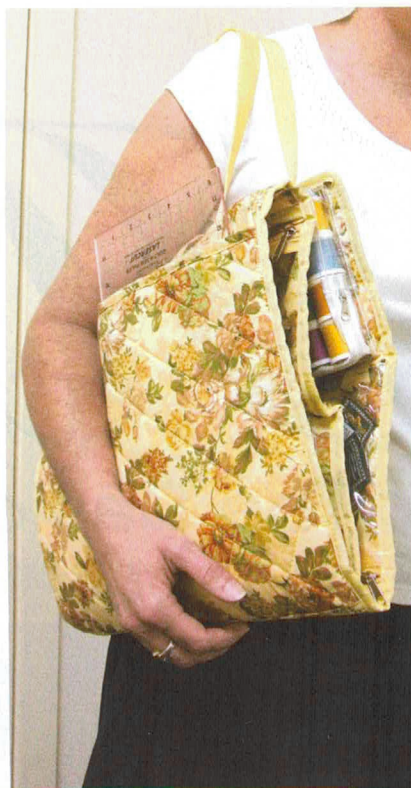
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Heirloom work offers a delicate and fine appearance and, although to many it may seem a time-consuming process, many of the basic techniques are easily achieved by machine, while also offering added strength compared to hand sewing. Although heirloom work has always held a special place in home furnishings, fashion garments are seeing a revival of heirloom features such as lace insets, pintucking and ribbon.

By Angie Zimmermann

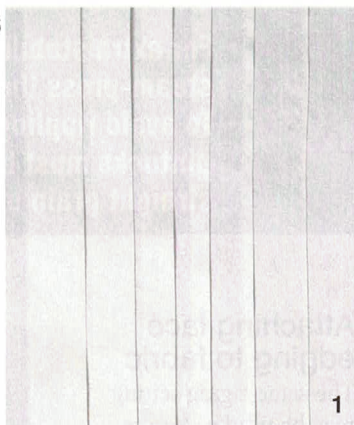
Heirloom Sewing

The Basic Techniques

Simplicity 6563

Single needle tucks

Tucks are folds of fabric, folded on either the lengthwise or crosswise grain and stitched in place using a straight stitch. The tucks can be any width in size, starting from a pintuck, which is achieved by machining a row of stitching very close to the folded edge. When stitching several tucks side by side, use the edge of your presser foot or needle plate as a guide to keep tucks even. Experiment by moving the needle position right or left for tuck-width variations while still using the edge of your presser foot as a guide. It's important to machine tucks on the straight grain of the fabric to prevent the tucks from rippling. Always press the folded edge of the tuck prior to stitching. If you have difficulty finding the straight of grain in your fabric, slightly pull a thread at the tuck position and press along the pulled thread line before relaxing the thread back into position. Finished tucks are usually pressed flat in one direction, with the exception of centrally positioned seams where half the tucks are pressed out toward each side seam. See photo 1.

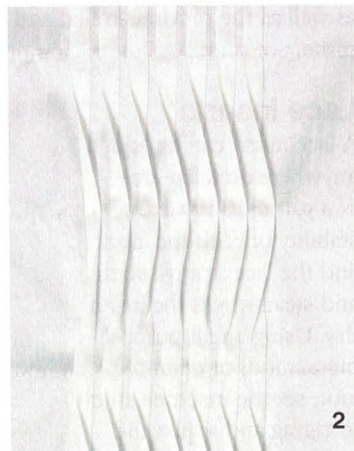


1

For an interesting variation, a wave effect – known as reverse tucks – may be achieved by stitching down the finished tucks in opposite directions.

See photo 2.

To add tucks to an existing pattern, mark the position of the tucks on the pattern then cut and spread your pattern piece, at each tuck position, for the width of each tuck. For example, if you have a 1cm ($\frac{3}{8}$ in) wide stitched tuck, allow 2cm ($\frac{3}{4}$ in) area at the tuck position. Alternatively, if the tucks are in a smaller area such as a collar, yoke, pocket or cuff, stitch the tucks on a larger piece of fabric than the pattern and then cut the pattern piece to size and shape. See diagram 1.



2

Picot-edged tuck

This is a delicate finish for finer fabrics created by simply using a vari-overlock or blind hemstitch on your machine. Start by folding your fabric using the single-needle tuck method, position the fold of the tuck under the presser foot so the swing of the needle just misses the fabric fold when it stitches a zigzag. This stitch will slightly pull in the folded tuck edge, leaving a soft scallop finish. Press the tuck in one direction. Experiment with different stitch lengths and widths. See photo 3 and diagram 2.

Diagram 1

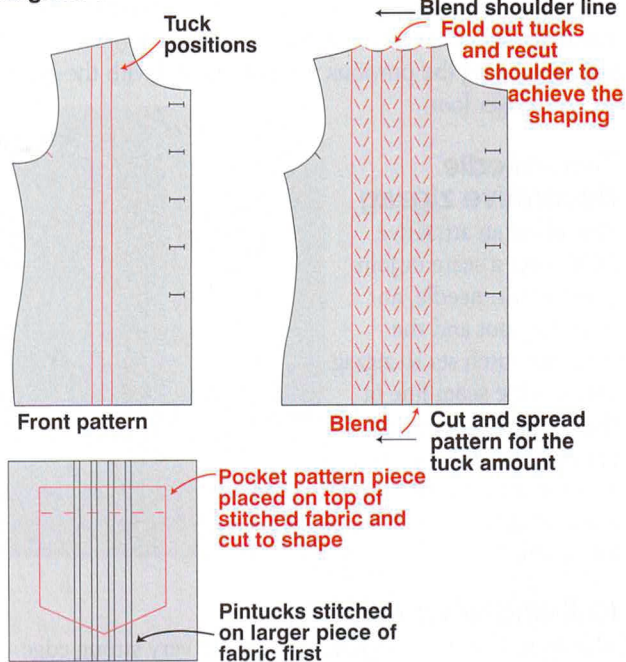
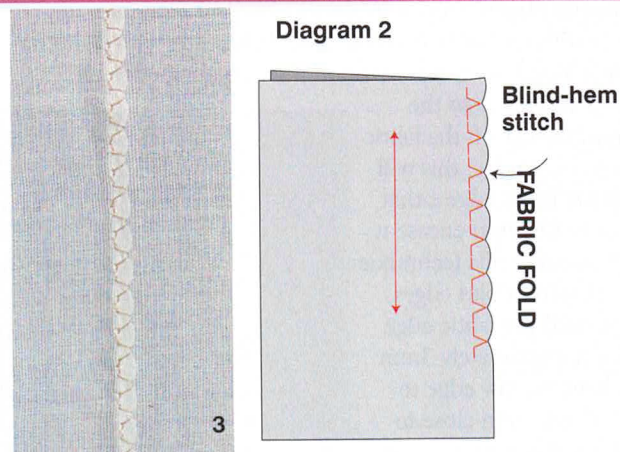


Diagram 2

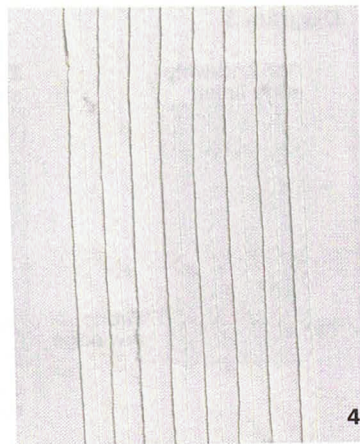


3

Twin-needle pintucks

This technique requires a twin needle and pintucking foot. It's important to match the twin-needle width to your pintucking foot in order for the finished tucks to fit easily in the grooves of the pintucking foot, to keep tucks straight and even.

Photo 4 shows pintucks stitched with a five-groove/3mm pintucking foot, matched with a 3mm/size 80/12 twin needle using a straight stitch (SL – 2), with the needle in the centre position. Machine the first row of pintucking then



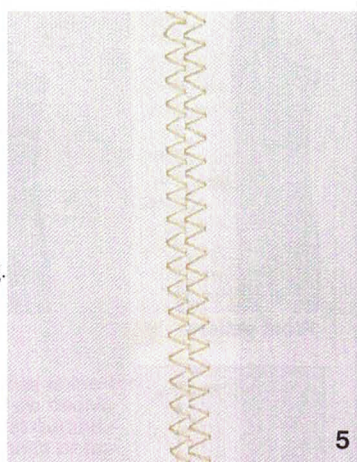
4

move the fabric across and position the finished pintuck in the relevant groove of the presser foot to maintain an equal distance between each tuck. Continue pintucking, always keeping the previous pintuck aligned with the groove of the presser foot.

Twin-needle decorative zigzag

This offers an attractive finish over a seam or join, using a twin needle, an open-toe foot and the machine stitch set to zigzag. Position the seam line in the centre so the zigzag appears evenly either side, experiment with different stitch lengths and widths.

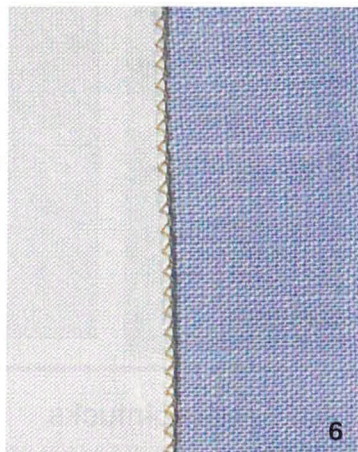
See photo 5.



5

Roll-and-whip edge finish

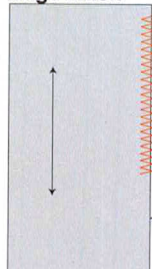
Although delicate in appearance this is a very strong edge finish. It can be used to finish any visible raw fabric edge and offers a firm base to attach any lace edging. Using an all-purpose presser foot, with the machine set to zigzag, adjust the width setting to no more than 3mm wide with a shorter stitch length to match. Position the raw fabric edge under the presser foot so the zigzag swings off the fabric on the raw edge; this will roll the fabric edge either over or under to encase it. When using this technique for curved or bias edges, staystitch the fabric edge first, approximately 3mm in from the raw edge to stabilise it, trim close to the staystitching and then roll and whip the edge as before. See photo 6 and diagram 3.



6

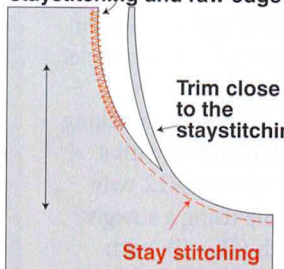
Diagram 3

Roll-and-whip edge finish



Fabric raw edge

Zigzag over the staystitching and raw edge



Trim close to the staystitching

Stay stitching

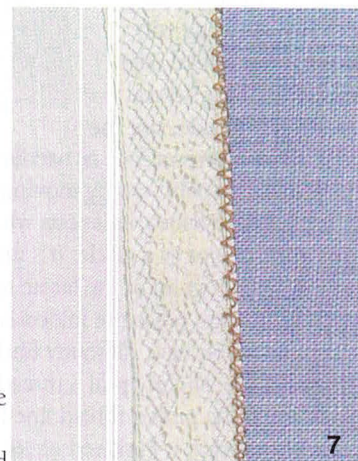
Curved edge roll-and-whip finish

TIPS

- For extra stability, spray-starch and steam-press the fabric dry.
- To avoid rippling of the fabric, pintucks must be stitched on the straight grain of the fabric.

Attaching lace edging to fabric

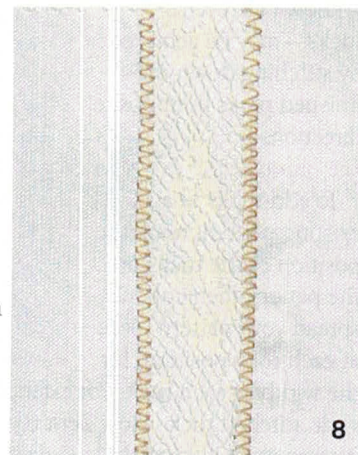
The same zigzag setting may be used as for the roll-and-whip edge finish. Vary the width to suit the width of the lace heading so it is encased with the stitching. The fabric edge must have a roll-and-whip edge finish to begin. Place the lace and fabric right sides together, with the lace heading sitting just inside or butting against the rolled and whipped edge. Check the zigzag setting is wide enough to encase the lace heading as well as the previous rolled and whipped edge. Machine in place. See photo 7.



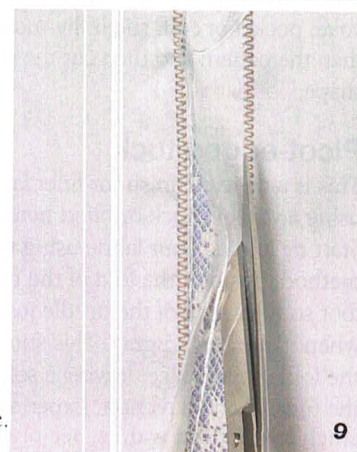
7

Lace inserts

A lace insert can be added anywhere on a flat area of a garment. For extra stability of both the fabric and the lace, spray-starch and steam-press the insert dry. Using an all-purpose presser foot or open-toe foot, set the machine stitch to zigzag and adjust the width setting to encase the lace edge or heading and a shorter stitch length to match. Position the lace on the fabric and pin it in place. Zigzag each edge of the lace to the fabric, encasing the lace edge or heading in the process. See photo 8. Using fine embroidery scissors, carefully trim away the fabric behind the lace to expose the sheer lace inset, trimming close to the stitching and being cautious not to cut the lace. See photo 9.



8



9

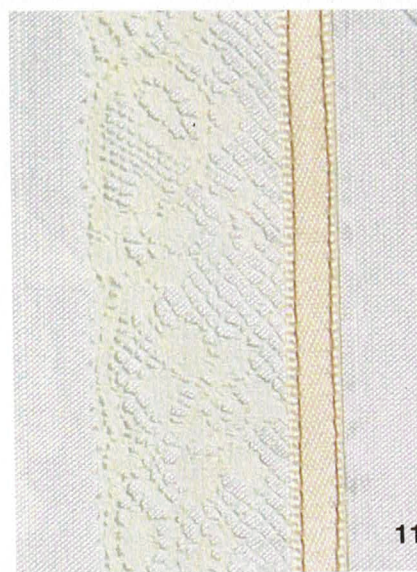
Lace-to-lace join

Different or the same width lace edgings can be joined to make a larger piece or form a lace fabric. Start by lightly spraying all lace pieces with starch and press them dry. Using either a blind-hemming foot or edge-stitch foot, set the machine to zigzag (SL – 1, SW – 2). Position both pieces of lace to be joined under the presser foot either side of the centre flange and zigzag the laces together, making sure the left and right swing of the needle encases the lace heading or edge. Try to keep the laces slightly apart as they go under the presser foot to prevent them overlapping too much, causing a ridge. Press the lace flat. [See photo 10.](#)



Ribbon addition

Ribbons add a finishing touch to any heirloom work, complementing it well. Ribbon may be stitched in place on its own or used to cover a lace heading or seam line join. Using an all-purpose presser foot or open-toe foot and a straight stitch, machine along both sides, close to the ribbon edge. [See photo 11.](#)



Lace-edging join

Wherever joining of lace is required, a neater and more invisible finish is achieved by overlapping the lace to match the pattern. Measure the required amount of length and place one lace edge on top of the other, matching the lace pattern for continuity. Following the pattern of the lace, join the lace with a small zigzag. Once complete, use fine embroidery scissors to cut away the excess lace, extending beyond the stitching line on the top and bottom, trimming close to machine stitching. [See photo 12.](#)



Mitred lace corner

A mitred corner is a much more attractive finish for a corner and eliminates unnecessary bulk. Begin by folding the lace edging to form a right angle to fit the fabric corner and press it in place. With the right sides of the lace together, use a small zigzag stitch to machine down the diagonal fold line (centre of mitred corner). [See photo 13.](#) Trim away the excess lace on the wrong side, using fine embroidery scissors. Apply the shaped lace trim to the fabric edge with a suitable technique. [See photo 14.](#)

Angie Zimmermann holds sewing classes in her workroom in Ingleburn NSW.
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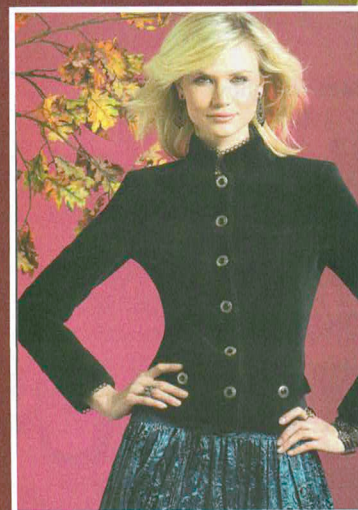
M5189: The sumptuously shirred
jacket and ruffled poet's shirt M5181.



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high-buttoned
jacket.



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jacket and
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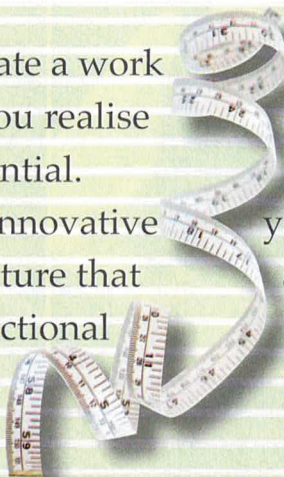


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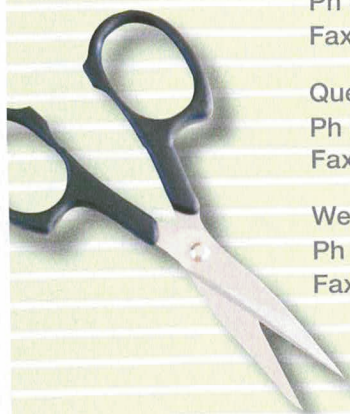
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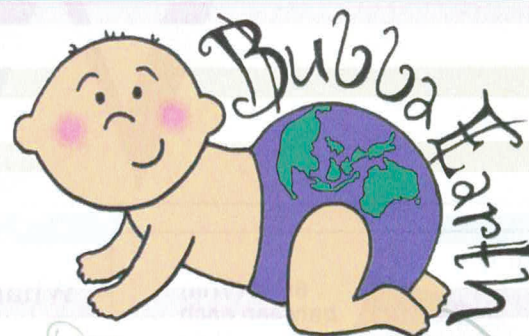
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What To Do

Diagram 1

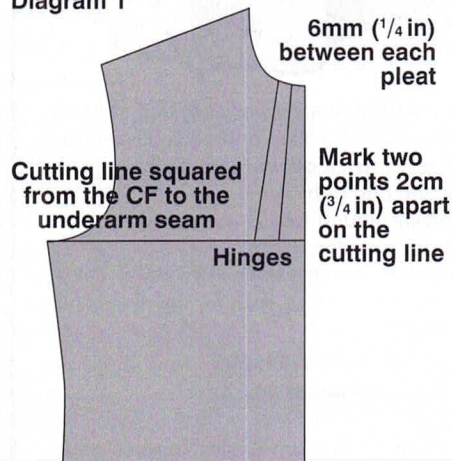


Diagram 2

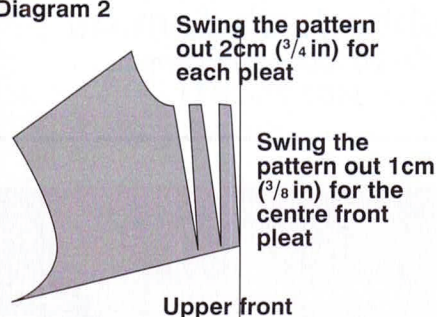
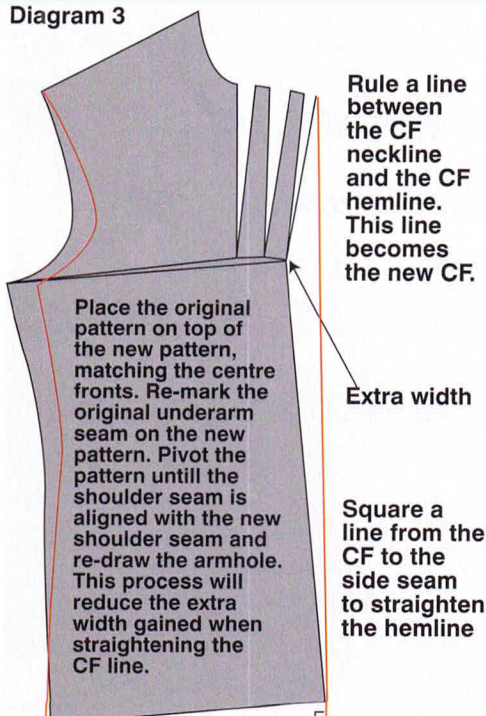


Diagram 3



What to do when...

you can't find the right pattern

It can sometimes be disappointing when we see a garment style that we 'must have'. The original garment was viewed on the internet at a cost of US\$58, unfortunately a similar pattern could not be found anywhere.

Solution: Take a basic pattern and create your own designer version.

Pattern: Kwik•Sew 2740

Fabric: Pearl Knit, design Plain, colour Pepper, 95%viscose rayon/5% spandex.

Trace out the front pattern piece in your personal size.

Square a line from the centre front across to the armhole notch. Cut along this line to separate this section from the pattern.

Mark the position of the pleats at the neckline. There is an inverted pleat at the centre front and two pleats either side, spaced 1cm (3/8 in) apart. Rule a line from the two side pleats to the lower edge and then cut from neckline edge to the lower edge leaving a hinge. [See diagram 1.](#)

On a separate piece of paper, rule a straight line for the centre front. Place the pattern against this line and, holding the bottom edge of the pattern in place, swing the neckline edge out for 1cm (3/8 in). Mark the neckline and lower edge to the next pleat point. Repeat for the other two pleats, swinging the pattern out 2cm (3/4 in) for each pleat. [See diagram 2.](#)

Fold out the pleats and reshape the neckline.

To complete the front pattern follow [diagram 3.](#)

For the turtle-neck collar, use pattern piece #4 and gather to the foldline indicated on the pattern.

Construction

Cut out the pattern pieces.

Fold out the pleats and baste them in place.

Join the centre back collar seam. Stitch a gathering thread between the foldline of the collar and the outer edge. Draw up the gathering thread so this section is the same length as the inside collar. Stitch to secure the gathering in place.

Construct the remainder of the garment following the pattern instructions.



When...

By Cate van Reyk

With each sewing project can come a new sewing dilemma, even for the experts. When Cate started a mix-and-match wardrobe, she came across a few problems so she decided to share with you the simple solutions of what to do when...

What to do when...

the pattern isn't as the design sketch appears

Frustration kicks in when you find a pattern for pleated shorts (similar to those worn by the model to go with the turtle-neck top) only to discover that those lovely pleated shorts are in actual fact not pleated but the line on the design sketch is a dart.

Solution: Add pleats into the pattern and eliminate the dart.

Pattern: Burda 8157 **Fabric:** Chapel Street, colour Black, 99% polyester/1% viscose.

Mark the pleat positions on the front pattern, one at the dart and the other 3cm (1¼ in) toward the centre front. Shorten the pattern to the desired length. In this case the length is approximately 40 – 45cm (16 – 18in) or from the waist to the fingertips when the hand is positioned by your side. Allow a 6.5cm (2½ in) cuff and 3cm (1¼ in) hem. [See diagram 4.](#)

Square a line from the hemline to the dart position and another to the pleat point. Cut along these lines and separate the pattern for 5cm (2in) for the pleat and 3cm (1¼ in) at the dart. The dart makes up the additional 2cm (¾ in) of the pleat.

[See diagram 5.](#) Fold up the hem and the cuff to re-shape the seams. [See diagram 6.](#)

Fold out the pleats and reshape the waistline.

Shorten the back leg by the same amount as the front leg and re-shape the seams.

Construction

Cut out the garment and construct following the pattern instruction.

Neaten the hem edge and fold the hem allowance of the shorts to the wrong side of the garment. Stitch in place, close to the neaten edge.

Fold the 6.5cm (2½ in) cuff to the right side of the garment and hold in place at the side and inside leg seam, stitching in the ditch of the seam.



Diagram 4
Pleat positions

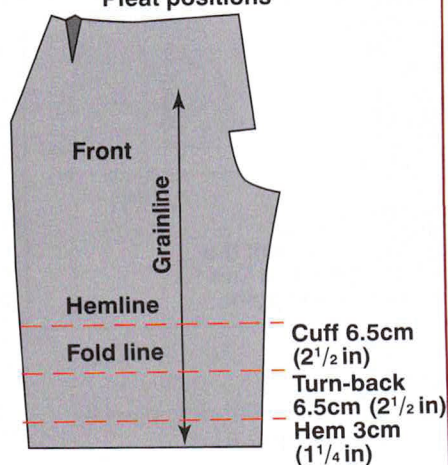


Diagram 5
Spread pattern to allow for the pleats

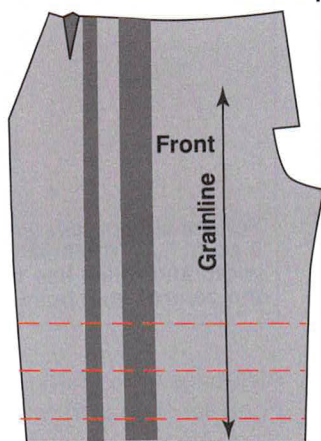
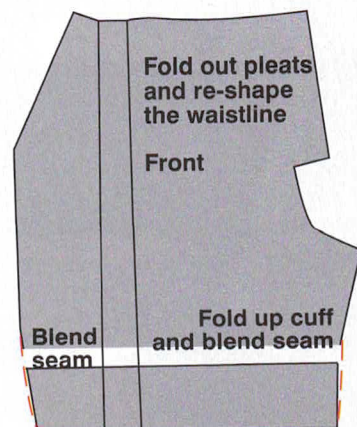


Diagram 6





What to do when ...

you don't have enough fabric

A last minute change of pattern style can be a disaster, as you may not have the right amount of fabric, as was the case with this skirt. I still wanted fullness at the hemline and with closer inspection of the pattern, it all seemed possible.

Solution: Use the lining pattern and add godets.

Pattern: Burda 8156

Fabric: Kings Road, design Plain, colour Charcoal, 100% polyester.

Working with the lining pattern pieces only, mark the centre of the front and back piece at the waistline. Relocate the yoke dart to this position on both the front and back yoke pattern pieces.

Follow **diagram 7** to make the skirt panels and the godet pattern, adding seam allowances to all new seam lines.

Construction

Join the skirt panels to the godet points, leaving the left side seam open. Neaten the seams and press them open.

Stitch the darts in the front and back yokes, join the right side seam. Press the seam open and the darts to the centre.

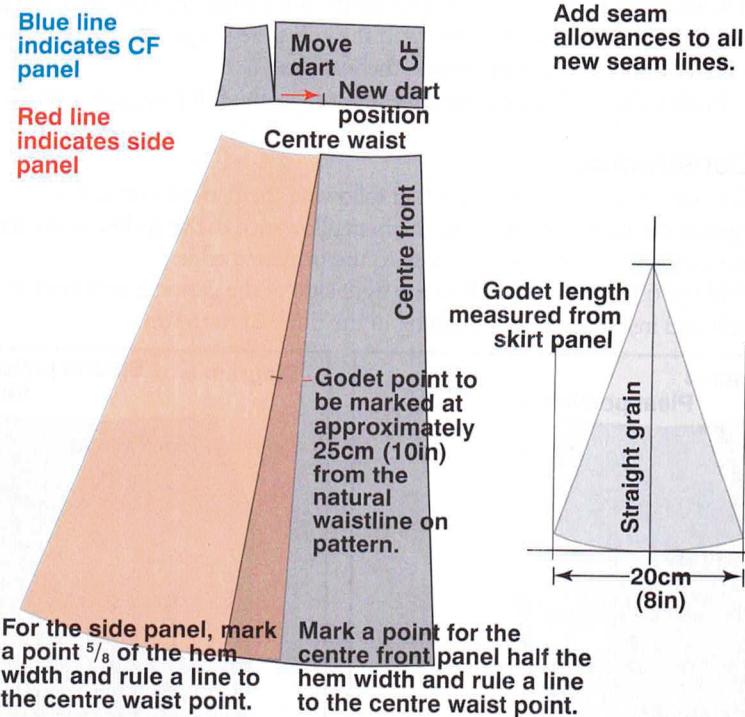
Attach the yoke to the skirt.

Neat the open seam edge. Insert an invisible zipper into the left side seam. Stitch the remainder of the seam to the godet point.

Insert the godets and neaten the seams together. Press the seam toward the skirt.

For added interest attach a 6.5cm (2½ in) edging lace to the hem of the skirt, easing it around the hemline to enable it to sit flat when worn.

Diagram 7



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Stitches

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NEWSLETTER

VOL 14
NO12

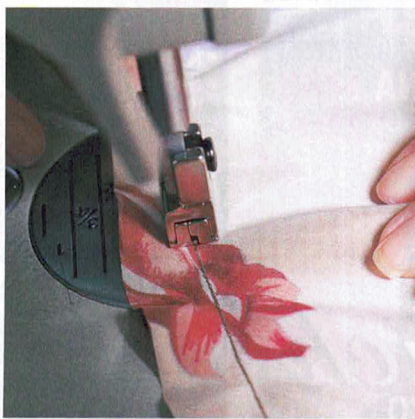
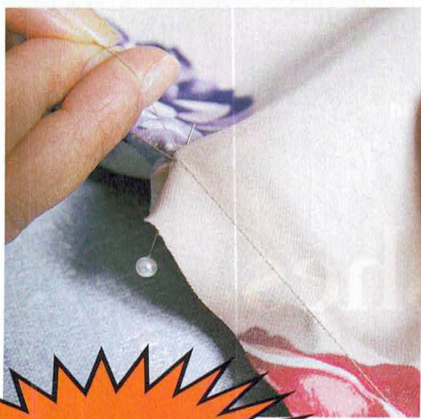


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OUR NEWSLETTER HAS EXPANDED – MORE VALUE FOR OUR SUBSCRIBERS

Overcoming *Bias seam* Problems



How often have you tried on a bias-cut garment in your size to find it fits perfectly except for over the hip area. You find it pulls and puckers and tucks in under the thigh making you look like Miss Thunder-thighs. Here is a wonderful designer workroom tip that will help you overcome this problem when either making a garment or altering a ready-made one.

1. Place the garment on a dummy or model to check the fit and the way the seams sit against the body. *See photo 1*
2. Pin out any fabric puckers caused by any excess ripples or distortion along the seamline as shown in *photo 2*
3. Measure the amount of fullness to be removed. Draw up the stitching thread very gently, easing the excess fabric between the pinned areas, avoiding the formation of gathers. Press with lots of steam to help with the spread of the excess fabric. Depending on the type of fabric, shrinkage is often achieved by this method – making the task even easier. *See photo 3*
4. When you are satisfied with the spread of the eased-out amount, re-stitch the seam to hold the eased fabric in place. *See photo 4*
5. Overlock the seam and gently press it flat. You will be amazed at the transformation in the side seam. You will now have a fluid seam that will sit perfectly and there will be no puckers or tucks under the thigh area.

COMPETITION

WIN enough fabric to make a three-piece outfit



To enter the subscribers-only competition to win enough fabric to make a three-piece outfit, list your subscription number and four article titles from this month's magazine – Vol 14 No 12.

PLEASE NOTE: ACCESSORIES ARE NOT INCLUDED

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The 'Keep it Simple' Heirloom Blouse

By Karen Brown for Janome

You don't need to be an experienced dressmaker to tackle this project. Using either a purchased basic blouse pattern or an old favourite, a bit of lace, a few decorative stitches and some specialty needles, you can create this elegant, understated blouse in no time at all. Even the most basic sewing machines will have a few decorative stitches, enabling you to achieve this project.

REQUIREMENTS

Pattern: Basic blouse pattern

Fabric: Cotton lawn (check pattern for exact amount required for size)

Insertion lace (both edges are straight): Amount required – double the front pattern length plus add extra for testing stitches

One reel of embroidery thread, either matching or contrasting, and two bobbins wound with the same thread

One reel of construction thread to match the fabric colour

Needles: Twin needle size 2.0 or 2.5, wing needle, universal needle size 80/12

Water-soluble marking pen

1m (40in) long ruler

Scissors

Pins

Machine feet: normal sewing foot, satin-stitch foot, blind-hem foot.

Spray starch (Crisp®)

Preparation

- Wash and dry both the fabric and the lace.
- Iron the fabric and lace with the spray starch.
- Place all the pattern pieces onto the fabric and cut out everything but the fronts. The front pieces will be marked and stitched with lace before they are cut out.
- Give the two pieces of fabric for the fronts a little extra ironing with the spray starch, until it is quite stiff.
- On the front pattern piece, draw a line 2cm (3/4 in) from, and parallel to, the centre front line.
- Lay the pattern piece on the fabric, making sure to leave a couple of inches of fabric around to allow for shrinkage, especially along the side seam.
- Transfer the marked line from the pattern onto the fabric, draw this line along the straight grain of the fabric as accurately as you can.
- You will now draw a series of parallel placement lines. The next line will be 3cm (1 1/4 in) from the first. Now draw another two lines 2cm (3/4 in) apart. Next, draw five lines each 3cm (1 1/4 in) apart, then another two lines 2cm (3/4 in) apart, followed by one more line 3cm (1 1/4 in) away.
- Repeat for the second front piece, remembering to reverse the pattern piece. There should be 12 lines drawn on each piece. This may seem a little confusing, but the two centre lines are where the lace will be stitched. The lines either side will have twin needling, and then the three lines to the outside of the twin needling will be pintucks. The outermost lines will be stitched with the wing needle and you will begin with these outermost lines.

Wing needle

Place the wing needle into your machine. Thread the needle and bobbin with the embroidery thread. You will be using these same threads throughout the decorative stitching. Select a stitch that will sew back and forth into the same hole,

such as a briar stitch or grandma's garden. Stitch down the outer lines on both fabric pieces.

Pintucks

Place the universal needle into your machine and to prevent puckering, shorten the straight stitch length to 2.0. To make the pintucks you need to finger press along the lines and then stitch 3mm (1/8 in) parallel to the folded edge. To help keep the tucks straight, use a blind-hem foot and move the needle position to the left. If you cannot move the needle, an adjustable blind-hem foot may be available for your machine. The folded edge is placed against the guide on the foot to assist in keeping the stitching straight.

Stitch the pintucks along the next three lines, 12mm (1/2 in) apart, inwards from the wing needling.

There are six pintucks per front in two groups of three.

Twin needling

Unthread the top thread and if required place the extra spool holder on your machine. Rethread with the reel of embroidery thread together with the second bobbin of embroidery thread. Select the multiple zigzag stitch. You will have to adjust the width of the stitch so that the twin needle does not hit the foot. To assist with this, turn the machine over by hand and adjust the width until the needle clears the foot. Adjust the stitch length to approximately 2.5.

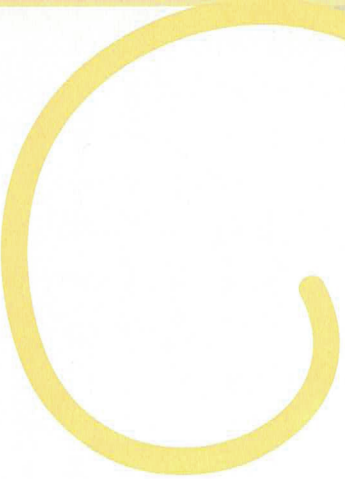
Stitch down the next lines in from the pintucks.

There should now be only two lines unstitched at the centre front area.

Lace

Place the wing needle back into your machine and thread with the embroidery thread.

Now select either a pinstitch or a blanket stitch, these are available on most computer machines. If your machine has neither of these stitches select zigzag.



Note: It would be a good idea at this stage to have a little practice before stitching down the lace. The width of the stitch will need to be adjusted according to the width of the edge of the lace. The stitch length may also require adjusting. Some laces have evenly spaced holes just in from the edge. Using a scrap of fabric and leftover lace, practice the stitch, adjusting as you go, the needle should just swing over the edge of the lace into the fabric and then swing back into a hole in the lace.

Lay the lace on the fabric, with each edge of the lace placed on the marked lines. Stitch both sides of the lace to the fabric in the same direction.

This now completes all the stitching on both the front pieces. Wash and carefully press both pieces, making sure to press the pintucks out from the centre. Place the front pattern piece onto the fabric, lining up the first line of stitching with the marked line on the pattern. Cut out both fronts, remembering to reverse the pattern for a left and right front.

Following the pattern instructions stitch the blouse together.

For a further decorative finish, stitch the hems of the sleeves and blouse using the wing needle.

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...in distinctly deluxe accessories that play camel against check.

NL6522: Misses' mod cap and grommeted suede tie shoulder/handbag with centre seam to allow for contrasting fabrics. Two different styles from a pattern shown in our last issue. Make them in cotton, cotton blends, tweed, denim, corduroy, damask, pique, twill, wool, wool blends, wool crepe, linen or linen blends. Bag – one size fits all. Cap in three sizes S – 53cm (21in), M – 55cm (22in), L – 58cm (23in).



...in an all-seasons safari style jacket.

NL6617: Misses' jacket with safari pockets and self-tie belt. Also in three other similar styles, some with a mandarin collar and a knee-length coat. Looks great in denim, pinwale corduroy, damask, pique, twill, sateen, lightweight wool, wool blends, brocade, linen, linen blends, suede cloth or stretch woven fabrics. Sizes 6 to 16.

...in a luscious knit over black, jeans and camel boots.

NL6534: Misses' knit poncho with cuffed neckline, detachable rosette (not shown) and deep arm splits. Pattern also includes two fitted shoulder-cuffed knit tops. Sized for stretch knits only, such as jersey, matt jersey, lightweight double knit, stretch velvet, or novelty knit fabrics. Sizes 10 to 22



...in a buttery suede skirt, teamed with a creamy turtleneck.

NL6511: Misses' yoked skirt with slightly flared shape also features three other versions in two lengths. Other versions have ribbon-tie belts or inverted pleats. Perfect for suede cloth as shown here, as well as cotton, cotton blends, denim, corduroy, lightweight wool, wool blends, challis, crepe, crepe de chine, silk linen, linen or linen blends. Sizes 8 to 18.

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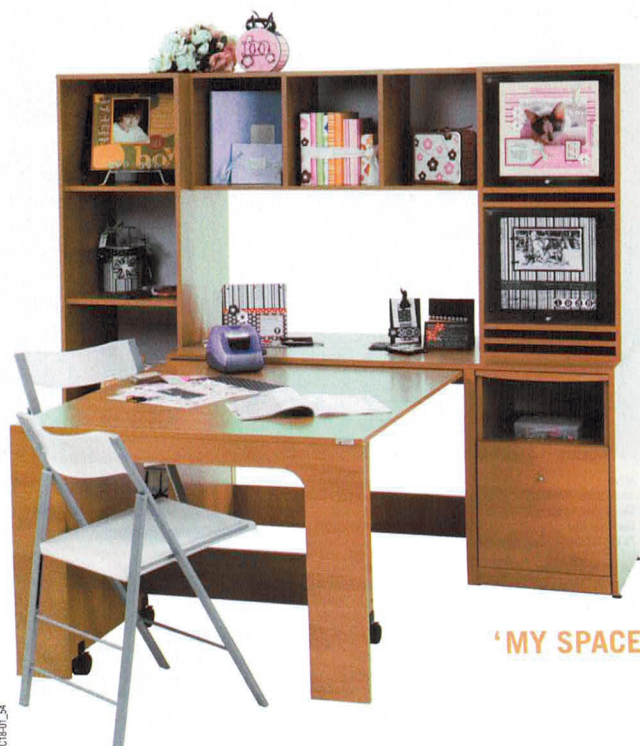
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Vogue
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ST13-10_24

Jackets go crazy, sexy, cool!

The jacket has come a long way from its stitched-up, suited past. In redefined proportions (cropped toppers are hot!), unexpected fabrics and fresh, funky embellishments, it now exudes a downtown kind of cool that any hip girl would love.

too Funky



7994:

Four of the hottest, hippest jackets around, in one easy pattern! Left to right: An ultra-cropped military style with upright band collar, short sleeves and embroidery hits two top trends in one. It's the coolest way to layer over your funkier prints (shirt style – 7993)! A longer version with popular puffed sleeves is beautifully bowed with ribbon high above the waist. Another jacket features broad lapels decorated with buttons and the cutest patch pockets. Its style sister ditches the lapels but gets covered in crazy camouflage print. They look freshest in denim or embroidered gabardine as shown in the two styles at left, or full and felted fabrics as in the two on the right. Burda sizes: 32, 34, 36, 38, 40, 42, 44 Euro. 6, 8, 10, 12, 14, 16, 18, USA.



7996:

Top it all off with the coolest caps, for you AND him. Newsboy caps and berets get unique embellishments such as appliqué and embroidery with this pattern, which also includes other styles such as Nordic knitted or shearling caps with funky earflaps. Styles shown here to make in denim, tweed or other woollen fabrics. Head circumference: 52, 54, 56, 58, 60, 62cm.

For more on the hottest looks of the season, check out www.burdamode.com

In this issue, Lynn decided she needed some clothes for a few days away and although we are approaching winter, the weather is still unpredictable with sunshine one minute, cloudy and crisp the next. Therefore she devised a seven-piece mix-and-match collection, adding a couple of items from Part 5 of this series.

The Perfect Wardrobe

Part 6

By Lynn Cook

AS A RULE I never wear heavy jumpers and prefer layers to being bulked up, only to find in the middle of the day I have to change tops, and that just adds to the dilemma of what to wear next. So, the answer for me is layers. I have started with a very casual outfit in a lightweight knit, which feels like a cotton knit, but made of polyester, viscose and a percentage of spandex which helps the fabric maintain its shape. I wanted to have something smart-casual but knew I wouldn't get this from a track suit, which is not my style at all, so I opted for a Kwik•Sew pattern with a wider-leg pant and concealed elastic waist, then added a crossover top from Burda. Originally there was to be only one top, with the horizontal black and grey stripe. With clever laying out of the pattern we were able to get two tops from the charcoal fabric to match the pants. All in all, a very economical outfit and both look entirely different.

All Fabrics for this feature are from Martin & Savage Fabrics (see contact details at end of article).

Fabric: Pants and top – 3728 Lonsdale, design Plain, colour Dark Charcoal, 60% polyester/32% viscose/8% spandex.

Stripe top – 3728 Lonsdale, design Stripe, colour Black, 60% polyester/32% viscose/8% spandex.

Patterns: Tops – Burda 8217

Pants – Kwik•Sew 3156

Although I have made so many crossover tops during this mammoth wardrobe campaign, I decided not to make another and opted for a high-neck cowl top from Butterick. The gods weren't with me on the day, as I wrote down the wrong pattern number B4604 instead of B4606



so I ended up with a crossover top once more. I have included the photo of the pattern I would have preferred as you may want to choose it instead – I think the black and grey animal print would have looked superb with this style. Not to be fazed, I chopped off the asymmetrical hemline as I think by winter 2007 the look will have well and truly passed by. The pants are a lovely Vogue pattern with a nice wide lowered waistband with loads of topstitching. I then made a simple boucle jacket, cut longer than the pattern suggested, and lowered the pockets quite a distance to keep them off the hip line ... as Eddi Frantz tells me it is the place for pockets for next winter. I'm not sure why they're so low but I do like the look (besides if I hide the credit card there I won't be able to reach it!)

Fabric: Pants – 3564 Spandex Suede, design Plain, colour Black, 97% polyester/3% spandex.
Top – 3772 Chinchilla, design Plain, colour Charcoal, 77% polyester/22% viscose/ 1% spandex.
Jacket – 3786 Wool Boucle, design Plain, colour Black, 78% acrylic/10% polyester/12% wool.
Patterns: Tops – Burda 8218
Pants – Kwik•Sew 3156
Jacket – Simplicity 4503



I made a bodysuit from a viscose and spandex mix. This is a great pattern to wear under pants as the leg is cut very high so there is no show-through on your buttocks. But you do need a high waist for this little number or you will have flesh showing above your waistline. It is just so lovely to wear and not have fabric pulling out and wrinkling, causing you to constantly tuck things in. The boucle jacket has been added plus the charcoal crossover top, while the tan spandex suede pants from last issue have also been added back in.



Fabric: Pants – 3564 Spandex Suede, design Plain, colour Carob, 97% polyester/3%spandex.

Bodysuit – 3734 Moloko, design Plain, colour Black, 95% viscose 5% spandex.

Top/Jacket – 3786 Wool Boucle, design Plain, colour Black, 78%acrylic/10%polyester/12%wool.

Top – 3728 Lonsdale, design Plain, colour Dark Charcoal, 60% polyester/32%viscose/8%spandex



Fabric: Top – 7764 Boulevard, design Plain, colour Black, 95% nylon/5% spandex.
Pants – Mercerised Stretch Sateen, design Plain, colour Black, 98% cotton/2% spandex.
Patterns: Top – New Look 6534
Pants – New Look 6163

Just perfect for evening! I have made this top in a soft, stretchy knitted lace made from nylon and spandex. You can wear this with just a flesh-coloured bra but here we have opted for a camisole with shoestring straps, so the colour is the same from shoulder to hemline. The black pants have been added from the last issue.

Summary

We have now added a further eight pieces to the 38 pieces we have already made for the last few issues. That's 46 different items to mix and match to your heart's content. What's next! Stay tuned.
Lynn

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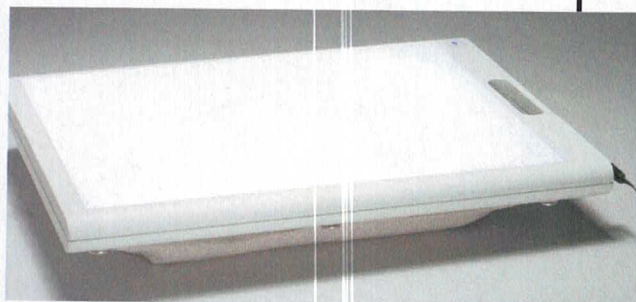
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Styling for Thin Women

By Lynn Cook

Some thin women feel less feminine because they lack the graceful curves of larger women. In fact, being thin has just as many style problems associated with it as being overweight. Recently, I've had more and more women who are thin asking me about what styles and design lines they can look for to help them appear a little larger.

While it's easy to be envious of women who are thin, if the shoe were placed on the other foot we would realise that having a little extra natural padding is a far more enviable position to be in. Gaining weight is often just as hard (if not harder) for those who are thin as it is for the rest of us to lose it. All women need to develop the ability to be able to 'see' what they are looking at. So often we just look at a style and only make a judgement as to whether or not we like it, not whether it suits us. It is at the pattern selection phase where most women make their major mistakes. To be able to recognise the shapes and design features of the garment you are looking at, and then mentally adapt it to your body, will save you thousands of dollars and a bucket of tears. Once you have a better idea of what will suit you, you will be able to look at a pattern or ready-made garment and instantly know if it is a good choice and/or what changes will need to be made. To this end, a style and/or colour consultation by a professional image consultant is a great investment.

To visually increase the appearance of a thin body it is necessary to understand the effect that design lines, scale, colour, fabric weight, fabric texture, patterns and correct fit all have on the body. Combining all these features will result in fantastic garments and a greatly improved appearance.

Design lines

To increase the apparent weight of a thin body, it is necessary to work with horizontal and curved lines rather than those which are straight or diagonal. See photo 1. Horizontal design lines give width to the area to which they are applied, and the stronger the horizontal line the more width or bulk you will gain. See photo 2.

Horizontal design lines can also be used to increase or decrease visible height. A horizontal design line placed high on the body will visually increase height, because the eyes are forced up, and visually widen the area to which they are applied.

A low horizontal design will decrease height and widen the region. See photos 4 & 5. Design elements with horizontal lines are: boat necklines, collars that point outward, horizontal yokes, square necklines, bands, wide stripes, belts, cuffs, waistlines, patch or flap pockets, wide-set double-breasted closures, platform shoes and bouffant skirts.

Curved lines are great for thin women. They can be used in the silhouette of a garment or in a garment's internal design. See Photo 3.



1: Vogue 2736 is not suitable: pared-down designs like these accentuate the thin figure.

2: The design elements of Vogue 2862 are ideal for thin women.



Butterick
4388



Burda
8152

Burda
8157



Burda
8072



Burda
8060

3: The curved design lines of Butterick B4388 give the body a soft, feminine appearance and increase the apparent weight of the wearer.

4: This outfit, Burda 8152 cropped jacket and 8157 cuffed pants, provides high and low horizontal design lines to flatter the thin figure.

5: Burda 8072 or 8060 are flattering designs for thin women, with the strong horizontal line at hip level increasing the visual width of the area.

Curved design lines help to give the body a soft, feminine appearance while increasing apparent weight, as they hold the eye's attention longer than a straight or vertical line. Included in curved or round design lines are: jewel necklines, rounded hemlines, scooped necklines, curved yokes, ruffles, peplums, full gathers, buttons, scalloped edges, peter pan collars, spots, swirly patterns and anything with flowers.

Scale

Placing a garment containing a small print on a thin body will only make that body appear smaller and thinner. Medium scale in prints is most flattering to thin women who are of a short to medium height, while medium to large prints will suit those who are quite tall. The scale of your accessories works on the same principle. Medium-sized jewellery, bags, buttons and scarves for medium-height women and medium to large for tall women.

Colour

The colour and reflective qualities of the fabrics can also be used to gain an advantage. Warm, light and bright colours make the body appear larger because they are visually advancing colours. Examples are bright aqua, mint, electric blue, white and golden yellow. Dark colours will make a thin body appear thinner, while medium colours can be considered to have little or no effect on your apparent size. Light will reflect off the surface of a shiny fabric causing an apparent increase in body size. Hence black shiny leather jeans will make your legs and behind appear larger than jeans in a matt black fabric. In the same manner, shiny stockings will also increase the apparent size of your legs.

Fabric weight, texture and pattern

Very fine, lightweight fabrics should only be selected if they are layered and hence do not fall too close to the body.

Medium-weight fabrics may depend on the pattern size, reflective qualities or other design features such as ruffles, gathers or drapes to give you that little extra apparent weight. Stiff fabrics stand away from the body, increasing apparent weight, but are best worn by those who are medium to tall.

Texture and pattern is a wonderful way to give a thin body interest and increased bulk. A suit in a medium-to-large pattern or texture looks fantastic, while flat, solid-coloured suits can leave a thin woman looking very ordinary. **See photo 7.** The taller you are, the larger the pattern or texture can be. Some examples of fabrics that increase apparent weight are: bulky knit, chintz, fake fur, flannel, tweed, velour, velvet, corduroy, organdie, quilted fabrics, lace, satin, seersucker. Thin and slim women can have great fun experimenting with textured, shiny and patterned hosiery.

Style and Fit

Most thin women will have already recognised that some styles need to be avoided altogether. These items defy help. They are: leggings, bodysuits, scooped necklines (if you have no bust), low-cut necklines (if your clavicle bones protrude), anything see-through, and sleeveless tops. As with everyone, correct fit is crucial to looking good. Many thin women tend to wear clothes that are too large. Being able to adjust a pattern is vital to the success or failure of an outfit. If you can sew but do not know how to fit a garment or alter a pattern, you must learn. Otherwise you are wasting your time... you might as well just buy your clothes. There are many sewing schools offering courses in fit and pattern alteration. Invest in yourself and enrol in a course.



Vogue
8270

Burda
8511

6: The layered look of Vogue V8270 is fabulous on thin women.

7: Monochromatic outfits make you look taller and thinner. Make Burda 8511 in a floral print that is proportionally sized for your height.

Tips

- Hemlines situated around the knee will be more flattering if the garment is slightly tapered.
- Wide hems are best on long dresses and skirts.
- If your thighs are very thin and bow inward above your knees do not wear skirts more than 5cm (2in) above the knee.
- Do not wear skin-tight clothes such as leggings and bodysuits.
- The tighter your sleeve the thinner your arms will appear. The same applies for shorts.
- Look for hosiery that does not blend with your hemline and shoes.
- Layer, layer, layer. Thin women look great when they layer their clothes. **See photo 6.**
- If you have very thin legs, avoid platform shoes and ankle straps. Both look ridiculous.
- Look for hairstyles with volume. Hair that is very short or close to the head may make you appear lanky.
- Avoid long straight skirts especially in dark, solid colours.
- Choose necklaces and pendants which fall no longer than your waistline.
- Avoid deep V-necklines in favour of convertible and gently scooped necklines.
- Break up your colours. Monochromatic or one-coloured outfits make you look taller and thinner. Colour contrast at the waist, bust or hipline will result in a vast improvement in your overall appearance.
- Tall thin women should always stand tall. Sitting or walking hunched over because you're sensitive about your height only makes it more obvious. Tall women are beautiful too – do not be deceived into thinking otherwise.

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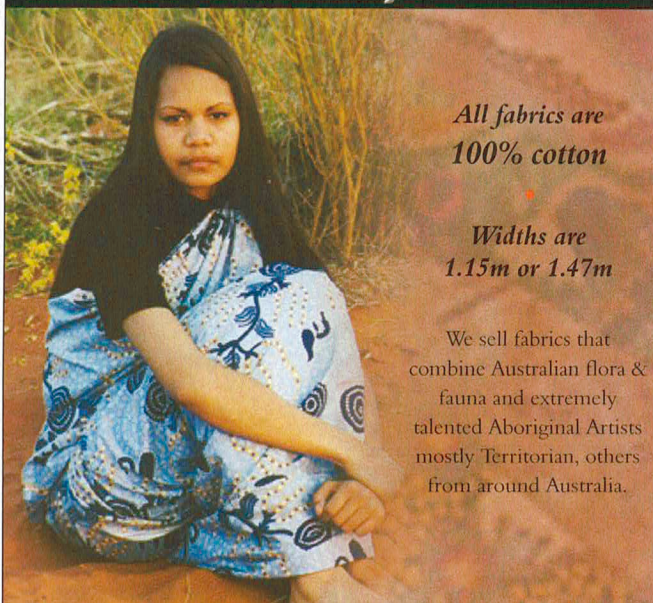
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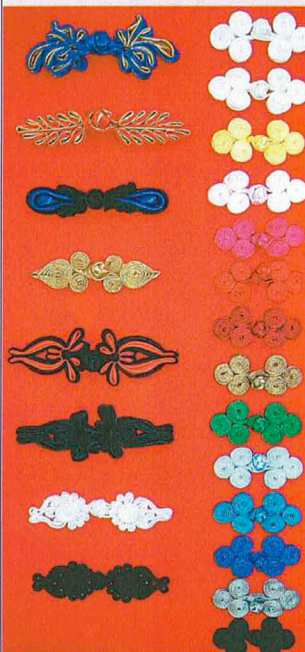
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ST14-12_20

3472

Soften military style's hard, tailored edges with a flowing knit dress; another star on fashion's front lines.

Misses' close-fitting pullover dress in two lengths has slightly dropped waist and flared skirt. The other version (not shown) has short sleeves and a scoop neckline finished with self-fabric neckband. Designed for stretch knits only with 35% stretch, such as interlock, stretch velvet, textured knits, matt jersey, or lightweight sweater knits.



3385

The military jacket is the perfect piece to layer over the season's equally major cropped pant.

Misses' fitted pants have wide straight legs, front fly zipper and low-cut waist with shaped waistband.

Also in a full-length version. Designed for medium-weight woven fabrics such as wool, wool types, twill, chino, denim, gabardine, linen, cotton or cotton types.

Sizes: XS-S-M-L-XL.



3466

The military jacket is a must-have-item of the season. Its uniformly classic lines and ageless appeal make adding it to your wardrobe no battle at all. Misses' fitted jackets have front princess seams, back waist darts, stand-up collar, full-length sleeves with cuffs and hidden hook-and-eye closure at the front edges. Version shown here has epaulettes, decorative trim on fronts, cuffs, and decorative buttons. Pattern also includes another version with contrast trim on fronts and cuffs. Perfect in denim, gabardine, linen, silk and rayon suitings.

Sizes: XS S M L XL.



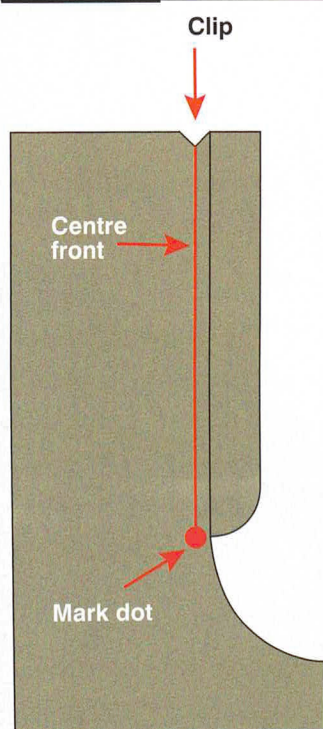
Major!

Command attention in the season's polished military look, perfectly fit for city manoeuvres at any age.

Fly zippers

By Helen Rose

Diagram 1



A mock fly has no shield beneath the zipper teeth and the facing section is cut in one with the garment front. Although not considered the perfect couture tailored finish by many, this simple method is quick and there is no added bulk over the tummy.

Note on the zipper length

Always purchase a zipper longer than the fly opening as the excess is removed AFTER the waistband is attached. This added length saves having to stitch around the zipper pull, which is often the cause of crooked stitching.

Preparation

Cut the garment with the fly facing attached. If the pattern has a separate fly facing, attach it to the centre front eliminating the seam allowances. It should measure approximately 3.5 – 4cm ($1\frac{3}{8}$ – $1\frac{5}{8}$ in) wide from the centre front line of the pant pattern. Commence at the dot which marks the crotch stitching line. The fly facing can be attached to any pant pattern if you wish to use a fly zipper instead of a side or back zipper. See diagram 1.

The fly may lap whichever way you are most comfortable wearing it. Refer to your pant wardrobe and decide which direction you prefer for the upper.

Marking

On the waist of the pants, mark the centre front with a small clip into the fabric.

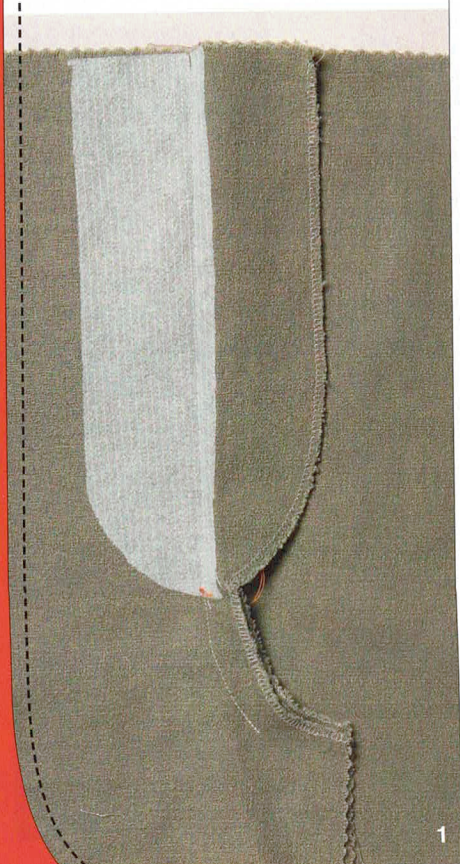
Mark the dot on the centre front line where the crotch stitching stops.

Interfacing

This is a step well worth the effort as it prevents the fly from 'rucking' and produces a smooth, flat fly on completion. Firstly, test a lightweight fusible interfacing on a scrap of fabric to ensure that it does not shadow through the fabric after fusing. Cut the interfacing to the shape of the fly facing, taking care that the glue is on the correct side and fuse it to the garment (not the facing).

1. Stitch the crotch curve from the marked dot toward the inside leg seam, stopping 4 – 5cm ($1\frac{5}{8}$ – 2in) short of the raw edge of the inside leg. See photo 1.

Many sewers are intimidated by the prospect of inserting a zipper in the front of pants or a tailored skirt, but this simple foolproof method produces a mock fly without any angst.



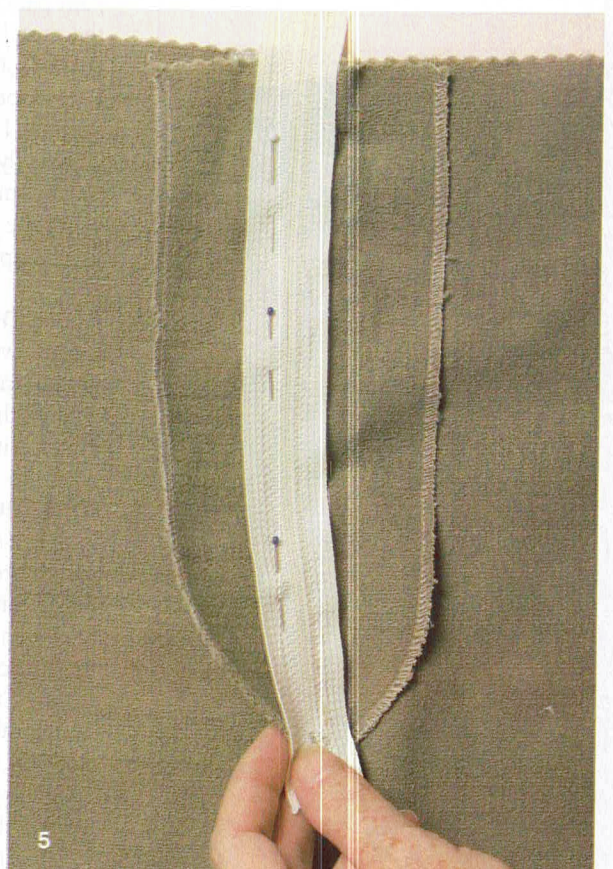
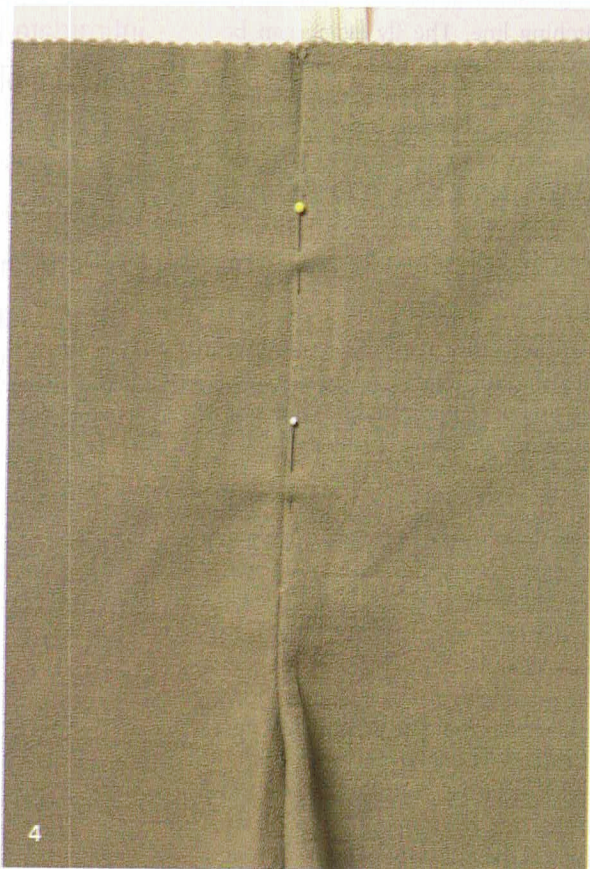
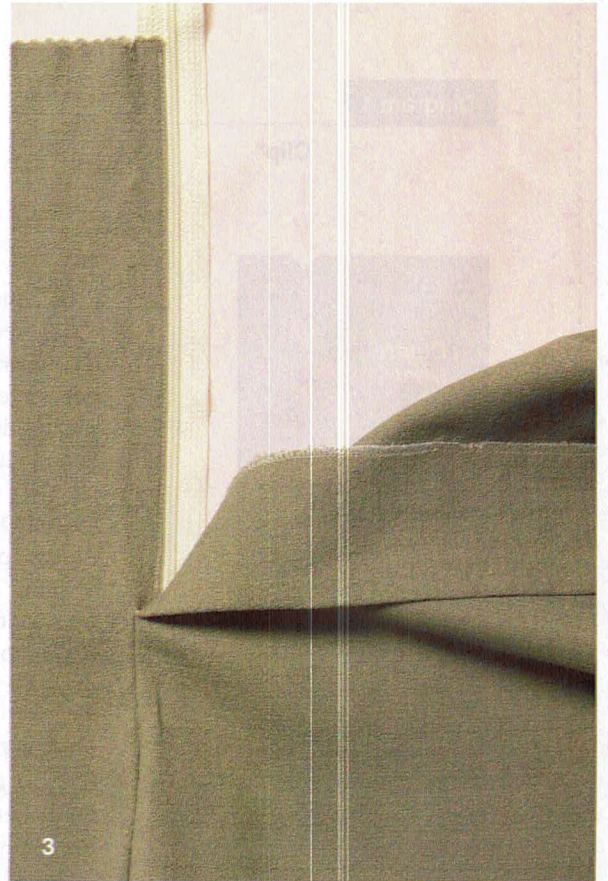


Diagram 2

Pressing the fly opening

Press the upper fly opening to the wrong side along the centre front line.

Fold the under side of the fly to the wrong side 1cm ($\frac{3}{8}$ in) beyond the centre front. Overlock or zigzag the raw fly edges and crotch seam before continuing. *See photo 2.*

2. Under fly – position the pressed edge of the under fly against the teeth of the zipper with the zipper stop 1cm ($\frac{3}{8}$ in) above the dot on the centre front line.

Commence stitching from the bottom of the zipper, close to the teeth, to the top of the fly. *See photo 3.*

3. Upper fly – with the right side of the pants facing up, lay the pants on a flat surface. Place the centre front folded edge along the centre front line of the under fly, and match the folded edge to the centre front clip at the waist. Pin the upper fly to the underside along the folded edge, concealing the under-fly stitching. *See photo 4.*

Turn the garment to the wrong side, lay it flat and pin the free zipper tape to the fly facing. Leave the pants free. *See photo 5.*

Stitch the zipper to the facing beside the teeth and along the edge of the tape. This step

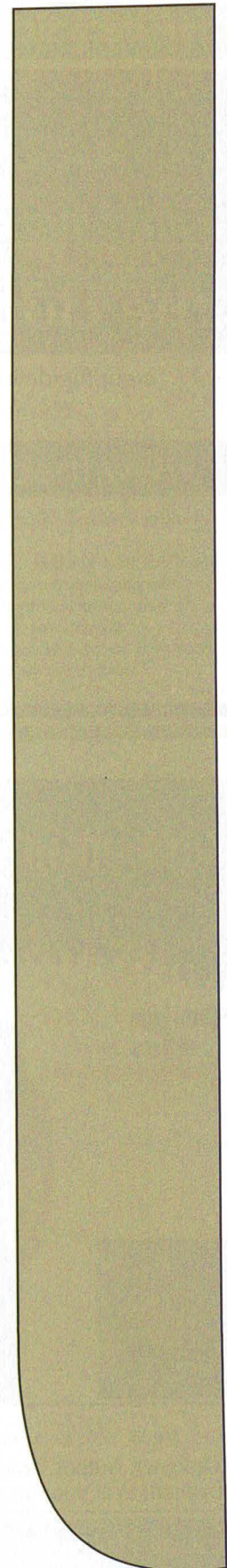
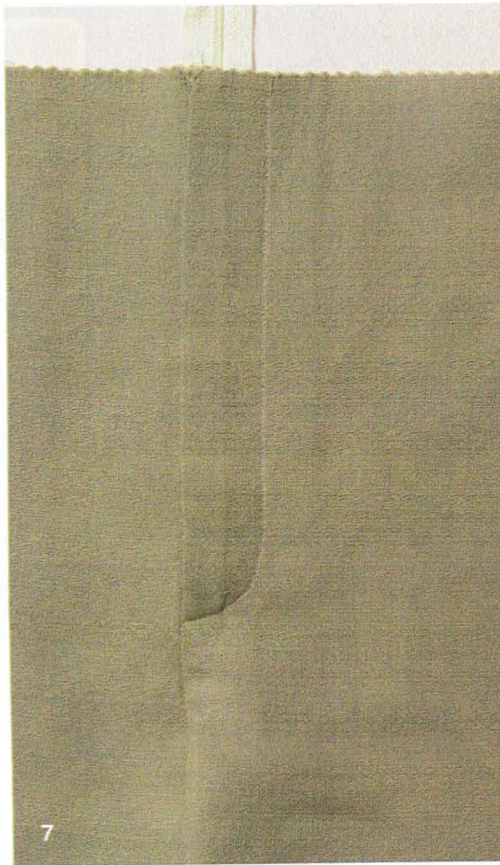
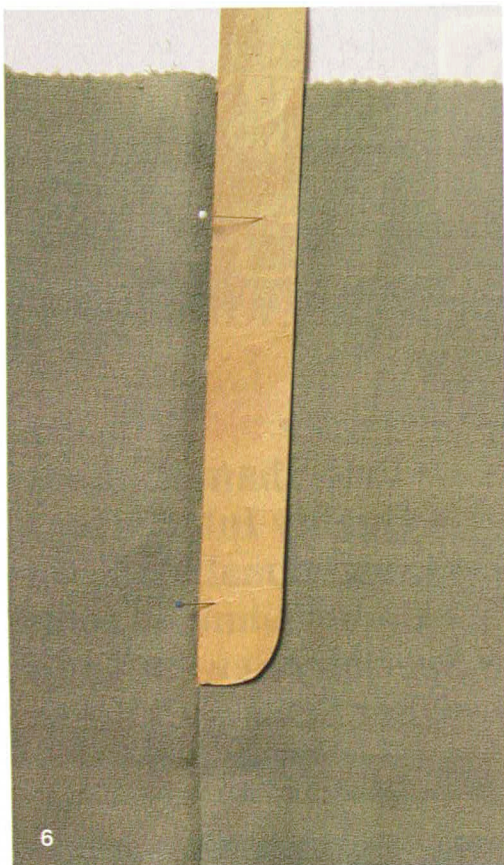
is the secret to easy fly zippers and will prevent any heartache!

4. Outside stitching – make a template of card or very heavy paper (a manila folder is the ideal weight). Place the straight edge of the template along the fold of the fly, *see photo 6*, and either chalk around the shape or pin the card to the pants. Keep the card with the pattern for future use. *See diagram 2.*

Using a zipper foot with the needle nearest the zipper and the foot on the crotch side of the pants, commence stitching from the base of the zipper at the dot marked for the crotch stitching. *See photo 7.*

Be sure to either reverse or tie off the threads. Many casual pants have a small satin-stitch bar worked at the bottom of the fly. Pant style and fashion trends will help you decide the way you wish to stitch.

Apply the waistband before cutting off the top of the zipper. If you cut the zipper off too soon, place a safety pin through one side of the pant and zipper to encase the teeth and prevent the zipper being closed. If the pull is 'whipped' off the top it is not possible to repair it and the whole process needs to be repeated with a new zipper.



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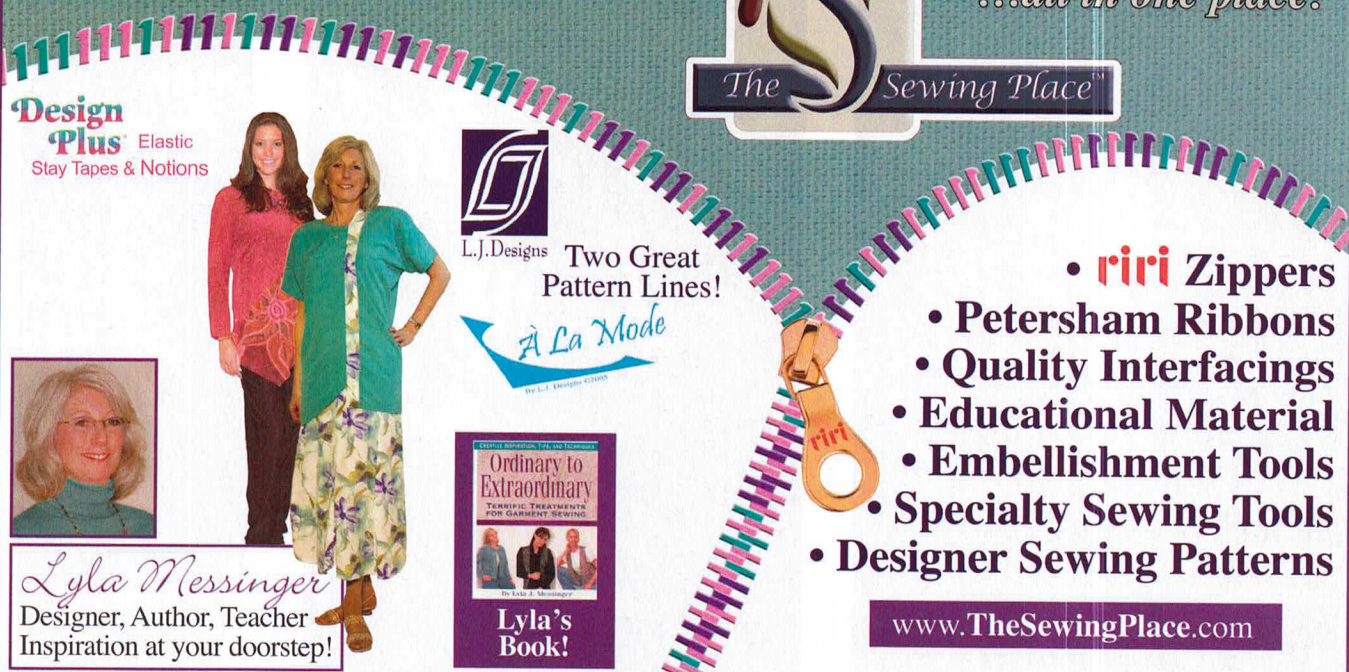
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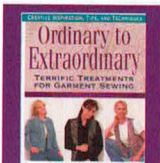
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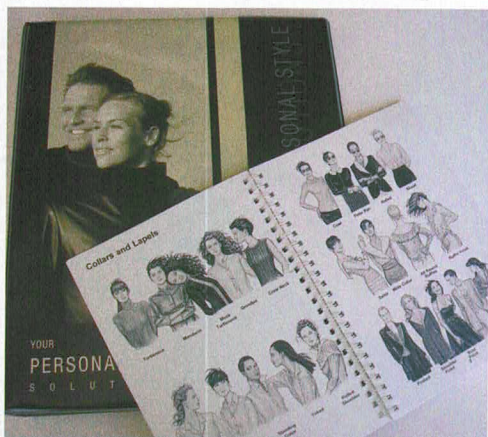


By Kerry Swann

Carolyn's Personal Makeover

Kerry Swann, known as the 'Doctor of Dress', has been waving her magic wand over yet another... this time Carolyn. After being on a weight-loss program, Carolyn was in need of advice on how to dress her brand 'new' body shape. Kerry's trained eye identified the key areas of personal colour, shape and lifestyle and then worked at developing a wardrobe of clothing that was perfect for Carolyn.

Carolyn Klein works full-time in a real estate office. She has been on a weight-loss program for some time now and was in a quandry as to how to dress her new figure. As she has a long body and short legs, the object was to shorten her upper body and make her legs appear as long as possible. Carolyn's first priority was a personal Style Portfolio, a 130-page report written uniquely for Carolyn. This was created by putting all Carolyn's measurements and questionnaire information into the computer. The computer program analysed all the information and, within an hour, Carolyn's portfolio was created. It now shows Carolyn all the garment styles that are perfect to balance her body.



Some of the information needed included body measurements, face shape, bone density, bra cup size, age group, neck length and the distance from the floor to the head, bust, bottom and knees. Every woman needs to have the knowledge and understanding of all of these issues to dress her body correctly.

When you understand what garment details are right for you it is easy to select the RIGHT fashion trends each season, and what ones to leave for someone else. Fashion is what makes YOU look fantastic. A Personal Style portfolio is made up of all of the basic garment shapes drawn in up-to-date fashion looks. The personally written information in Carolyn's book shows her what styles make her look GREAT and explains WHY they are so great. In addition, it shows which ones are GOOD for her and why, as well as which ones she should avoid. Having a total understanding of yourself and knowing the design details that will work best for you will always be an advantage in saving time and money because you will be sewing the RIGHT garment every time and not making garments that look great in the pattern books or fashion magazines but don't suit your shape.



Carolyn has beautiful bright blue eyes and a warm undertone to her skin. Her colour analysis ID name is a Bright Warm. Her hair has been assisted to match the brightness of her eyes. We have chosen a shirt that reflects her eye colour, which is her best asset. We have given her a ruched feature at her bust line that flatters another of her best assets. Vogue 7751 is a pattern with this feature. This shirt is

perfect with her corporate navy blue jacket that is the base colour of her work wardrobe. Attracting attention to a real estate person's eyes demonstrates professionalism, confidence and honesty, which are all very important when clients are investing large amounts of money.

Which one of these ladies would YOU invest your hard-earned money with? **See before and after photos on p81.**

The art of dressing is to have the outfit in total harmony with the person. In this photo the almond-coloured jacket matches with the highlights of her hair. The colours in the printed accessory are in total harmony with Carolyn's skin, hair and eyes. You can have a beautiful woman and a fabulous garment BUT if they do not go together, it is a waste of time and money.



To create a taller and slimmer appearance for Carolyn we have chosen a jacket and pant in the same colour – navy blue. Trinidad was the fabric we used. It is a poly/rayon mix in a linen weave that breathes in the Australian climate. Trinidad is 150cm wide and \$24m. You can view the colour range on our website or have a colour sample posted to you. When you have the darker colour in the outside garments it gives the visual illusion of a slimmer body that looks taller. The interesting or brighter shade in the top worn under the jacket attracts attention to the upper body and face. When you are talking to other people, as Carolyn does all day, you want the client to talk to your eyes and listen to your lips. We have shown Carolyn how to apply specially chosen make-up colours and products that she can use to enhance her eyes and lips on a daily basis. All these make-up colours will match with every shade in her 50-shade colour palette. Navy blue or deep teal are Carolyn's best dark and slimming shades as she still has some extra weight to lose. You only need two to three perfect basic colours in tops and bottoms in your wardrobe when you are still changing shape and losing weight. Carolyn is enjoying playing every day with accessories and tops in light or bright shades within her colour palette to change the look of those basic colour outfits. Black is far too dark for Carolyn as it would totally overpower her and make any lines that have appeared after weight loss appear deeper and darker. However, anyone can wear black below the waist if they want to.



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Photos by Star Shots,
Sunshine Plaza, Maroochydore Qld 4558.
Phone: (07) 5443 2833.



Heirloom Nightshirt

By Lorraine Gill
for VSM

✿

In this article Lorraine Gill shows you how to utilise the built-in embroidery stitches of your computerised sewing machine to make this pretty nightshirt. This garment was worked on a Pfaff 2140, but get creative with your own machine, taking a closer look at the stitches on offer and how you can create a similar design or take it one step further and design one of your own

Materials

Shirt pattern

1m (1¹/₈yd) of 150cm (60in) wide white cotton voile
 50cm (2¹/₈yd) of aqua and pink cotton voile
 5m (5³/₈yd) white cotton insertion lace
 50cm (2¹/₈yd) pink satin ribbon
 Embroidery threads – pink, aqua, green, yellow
 Madeira Tanne 80 cotton thread
 DMC No 30 cotton thread
 Bobbinfil
 6 small buttons
 Rotary cutter
 Cutting board

Cutting

Draw the desired insertion on your pattern piece. For this project, a 14cm (5¹/₂in) strip has been created on both front pieces.

Cut out the shirt excluding the insertion areas.

Instead of cutting a facing for the shirt, fold the fabric at the centre front so that it can be secured into the lace insertion.

Using your rotary cutter to ensure that the strips are accurately straight, cut:

4 x 20cm (7⁷/₈in) pink voile
 4 x 19cm (7¹/₂in) aqua voile
 4 x 12cm (4³/₄in) white voile

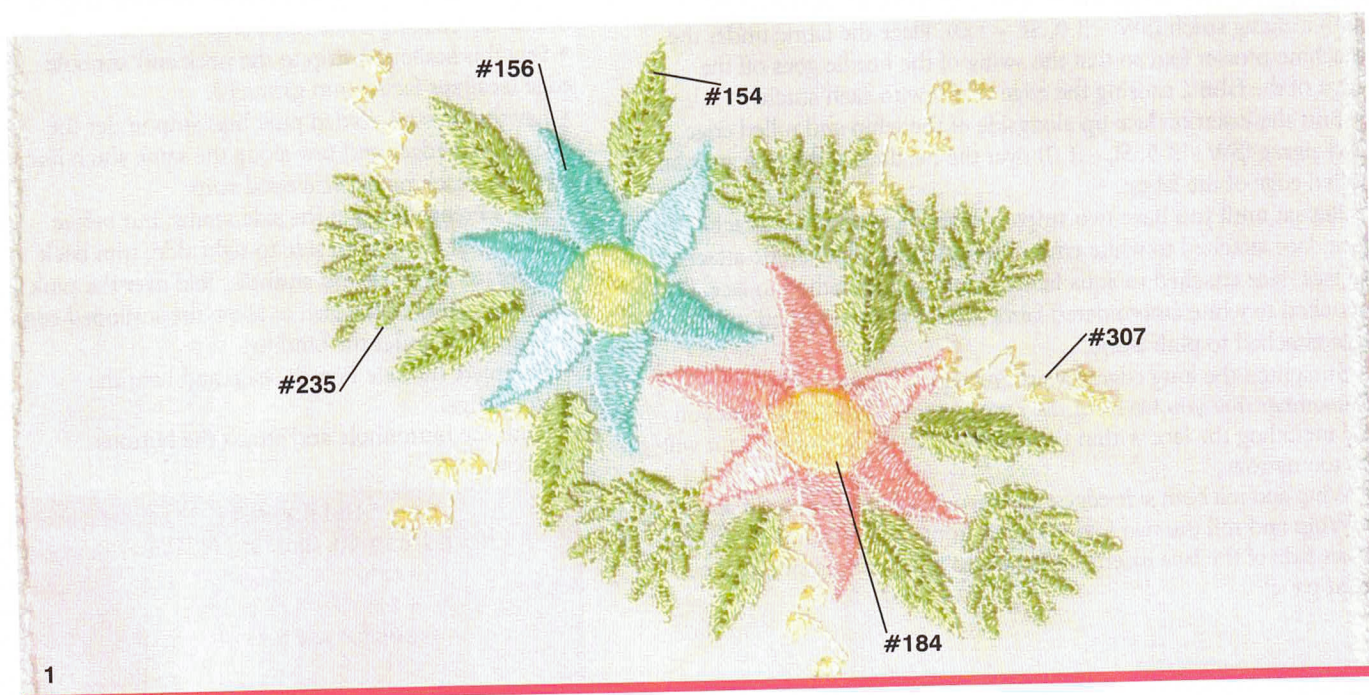
Cut the following 65cm (25⁵/₈in) long bias strips with the rotary cutter:

3 x 2.5cm (1in) wide aqua
 3 x 5cm (2in) wide pink

Embroidery

Note: The Pfaff 2140 has been used for this project and the following stitch numbers refer to this machine and are also available on the Pfaff 2170 and 2144. Most computerised sewing machines have similar decorative stitches to create the floral design on the four white voile strips.

Refer to **photo 1** to create the embroidery design on the four panels.





- Start with the flower petals (#156) and work from the inside of the flower (you may have to reverse or flip the design to start from the centre out).
- Complete the flowers with the centre (#184).
- Place the larger leaves (#154) into position and the small leaf foliage (#235).
- Finish the design with 3 x (#307), also working outward.

Lace insertion

- Whip and roll the top and bottom edges of each of the cut pieces with a zigzag stitch (SW – 3.0, SL – 1.0). Place the fabric under the machine presser foot so that the swing of the needle goes off the edge of the fabric, causing the edge to roll with each stitch.
- Butt the insertion lace up alongside of the whip and rolled edge and zigzag (SW – 3.5, SL – 1.0) over the heading of the lace and the rolled edge of the fabric.
- Repeat until you have two strips containing pink fabric attached to lace, lace attached to white embroidered fabric, white fabric attached to lace, lace attached to aqua fabric, aqua fabric attached to lace, lace attached to white embroidered fabric, white fabric attached to lace, lace attached to pink fabric.
- Straighten the long edges by cutting with a rotary cutter. Remember that you have cut the strips 14cm (5½in) wide, but you are including the lace within the insertion, so don't worry that it will be too narrow.
- Whip and roll both side edges, and then attach the lace as per above.
- Whip and roll the two folded centre fronts and attach them to the other side of the lace insertion. Repeat to attach to the side of the front panel.

Construction

- Sew up any shoulder or yoke seams using a French seam (stitch the edges together wrong side to wrong side, trim, press and fold back and stitch right side to right side).
- Press the aqua bias strips in half and stitch along the edge (stitch #30 mirror imaged, SW – 6.0, SL – 1.5). Place the fabric under the machine presser foot so that the swing of the needle will penetrate off the edge of the fabric, creating a scalloped edge.
- Sew this scalloped strip to the neck and armhole edge (scallop facing into garment).
- Lay the pressed, folded pink bias strip under the two-layered edges and sew along the same stitch line as when attaching the scalloped strip.
- Sew a French seam at the side seams, but before stitching the seam right side to right side, trim back all layers at the neck and armhole, fold over the pink binding and stitch it down to allow the scalloped edge to peep from under the binding.
- Complete the side French seam and hem the bottom edge.
- Work the buttonhole and attach the buttons and bow.

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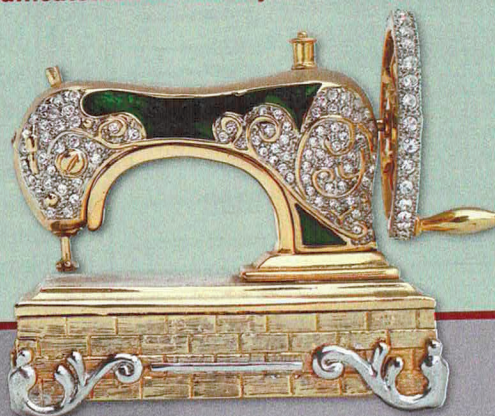
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Australian Sewing Guild National Convention 2007

Meet the Teachers

The 6th ASG National Convention is to be held from Monday, October 8 to Saturday October 13 2007, at Hurlstone Agricultural High School, Roy Watts Road, Glenfield, Sydney, NSW.

Meet two of the great Australian teachers attending and be inspired by their innovative, informative workshops. Each teacher is a renowned expert in her field.



Diana Oakley

After retiring from her importing, wholesale/retail business in textiles and sewing accoutrements, Diana moved to the Hunter

Valley of New South Wales, where she pursues her interests in sewing (heirloom sewing being her main love) and gardening. She was an inaugural member of the Australian Sewing Guild Board and was President from 1998 to 2001.

She is an active member of the Hunter Region.

Diana has organised and been an instructor of international and national sewing schools for over 25 years and as a published author, she is now very involved organising the Hunter Valley Harvest National Fashion Awards.

Diana's first love will always be sharing her talents through teaching. It brings a great sense of achievement being able to meet new people as well as 'old friends' and the joys of watching the excitement as her students improve their skills and discover new ones.

Workshop 1028 – Celtic Interlacing with Lace
This four-session advanced workshop is for those wishing to learn lace shaping using Celtic designs or even the alphabet.

It is a very exacting class and requires patience and the love of 'playing' with lace.

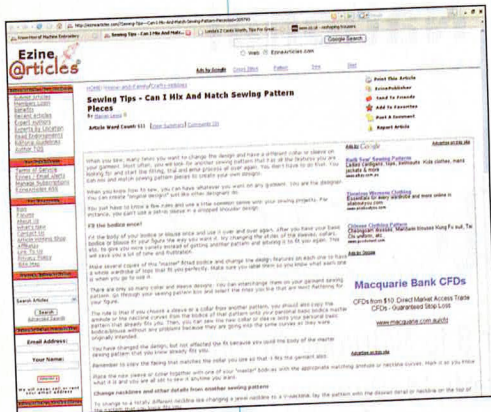
This technique can then be used for many different applications, such as the interest on the back or front of a blouse, a pocket, round the edge of a christening gown or on beautiful lingerie. You are only limited by your imagination!

Part 1 – Techniques

Part 2 – Pintucked shirt with Celtic interlacing

The first session will be a techniques workshop and the second session will utilise the Celtic techniques to construct a pintucked shirt.





SEWING TIPS – CAN I MIX AND MATCH SEWING PATTERN PIECES

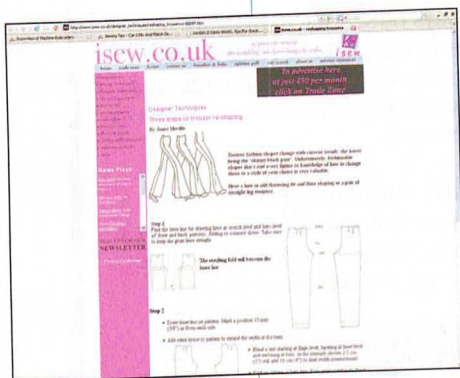
<http://ezinearticles.com/?Sewing-Tips--Can-I-Mix-And-Match-Sewing-Pattern-Pieces&id=309793>

When you sew, you will usually purchase a new pattern for every new project and start the fitting, trial-and-error process all over again. But you don't have to ... you can mix and match sewing pattern pieces to create your own designs. You just have to know a few rules and use a little common sense with your sewing projects.

TIPS FOR GREAT TOPSTITCHING

<http://www.getcreativeshow.com/seminars/topstitching.htm>

Topstitching can make or break an outfit, so perfecting the technique with the tips list on this page make it worth a read. Have the right equipment, then plan the type of topstitching before you start working on the technique.



THREE STEPS TO TROUSER RE-SHAPING

http://www.isew.co.uk/designer_techniques/reshaping_trousers-c-00247.htm

Trouser fashion shapes change with current trends, the latest being the 'skinny black pant'. Unfortunately, fashionable shapes don't suit every figure, so a knowledge of how to change these to a style of your choice is very valuable. Follow the three steps to add flattering fit and flare shaping to a pair of straight-leg trousers.

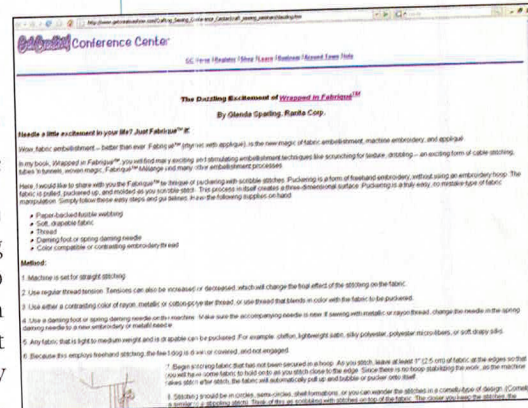
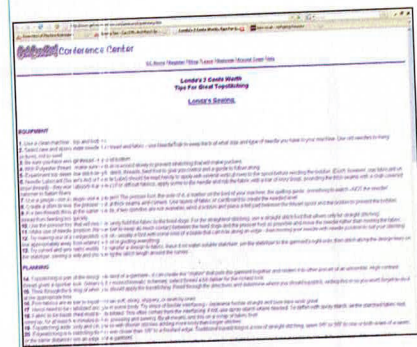
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http://www.getcreativeshow.com/Crafting_Sewing_Conference_Center/craft_sewing_seminars/dazzling.htm

Puckering is a form of freehand embroidery, without using an embroidery hoop. The fabric is pulled, puckered up and moulded as you scribble stitch. The process is an easy, no-mistake type of fabric manipulation that creates a three-dimensional surface. Simply follow these easy steps and guidelines.

If you have discovered any useful websites that may be of interest to other readers, please send them to

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Ruth Osborn

Designer Ruth Osborn, draws from nature for the creative designs for her wearable art garments. Many of the gowns she creates relate to the beautiful colours of the Great Barrier Reef or the exotic rainforests of the tropical north. Her gowns are usually made from natural fabrics, silk and wool. These are hand-dyed, machine-embroidered and heavily beaded.

Ruth has won many awards over the years, including The Supreme Award from The Australian Wool Fashion Awards and the inaugural Award of Outstanding Excellence from the first Hunter Valley Harvest National Fashion Awards. Her work has been exhibited nationally and overseas. Ruth has articles published regularly in Australian sewing magazines.

Workshop 1009 – Stabilisers: Types and Uses

This one-session beginner workshop is for those who wish to explore the benefits of different stabilisers as sewing aids. This is a hands-on workshop.

Many stabilisers are available on today's market.

These stabilisers give you the freedom to sew with the feed dogs down and open up a completely new world of creative techniques that you can achieve on your own sewing machine.

You will cover the use of Avalon, Solvy, 541, hot water bags, and the many tear-away stabilisers available. This is a sample-only class.

Workshop 1010 – Machine Embroidered Bag

This two-session intermediate workshop is for those wishing to make a gorgeous little bag created using machine-embroidery techniques.

Many of the embellishments are designed to incorporate stabilisers, adding machine-made roses, rouleau and over-the-top beading. The bag can be made with dramatic, strong fabrics or in soft, muted shades.

Workshop 1011 – Basic Free-machine Techniques

This one-session beginner workshop is for those wishing to open the door to the world of machine embroidery and marvel at what your machine can do, with you in control. Lower those feed dogs and enjoy the freedom to move in any direction, sew heavy threads through the bobbin, create machine-made lace and edgings and master those tension controls. This is a sample-only techniques class.

Workshop 1012 – Feather-light Shawl or Scarf

This two-session intermediate workshop is for those wishing to make a designer shawl or scarf. It can be large or small, to suit your needs. The finished creations are always soft, light and very individual. You will learn to work with cold-water stabilisers and use different threads, wools, favourite fabric and lace scraps.



How to get the information

If you would like more information about the ASG Convention, you can download the Convention Prospectus, Registration Form, Workshop Selection Form, Competition Terms & Conditions and Entry Form from the Convention 2007 page of the ASG website – www.aussew.org.au

If you wish the ASG Convention information to be sent to you by mail, please send a stamped, self-addressed envelope (C5 size envelope and \$1 stamp) to the Convention Co-ordinator.

Post to:

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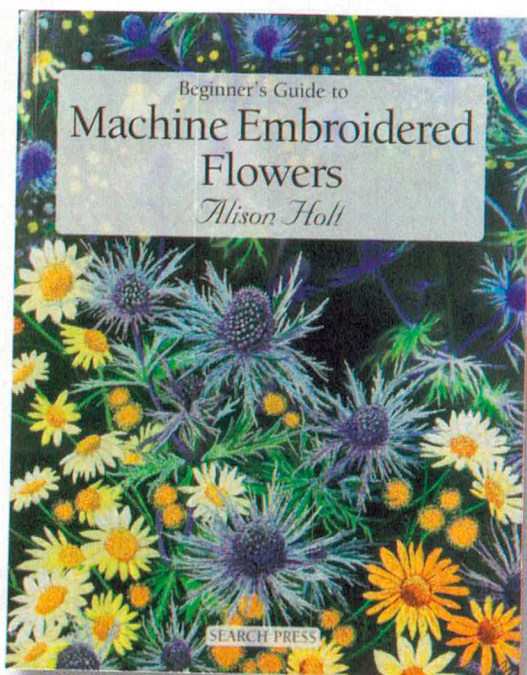
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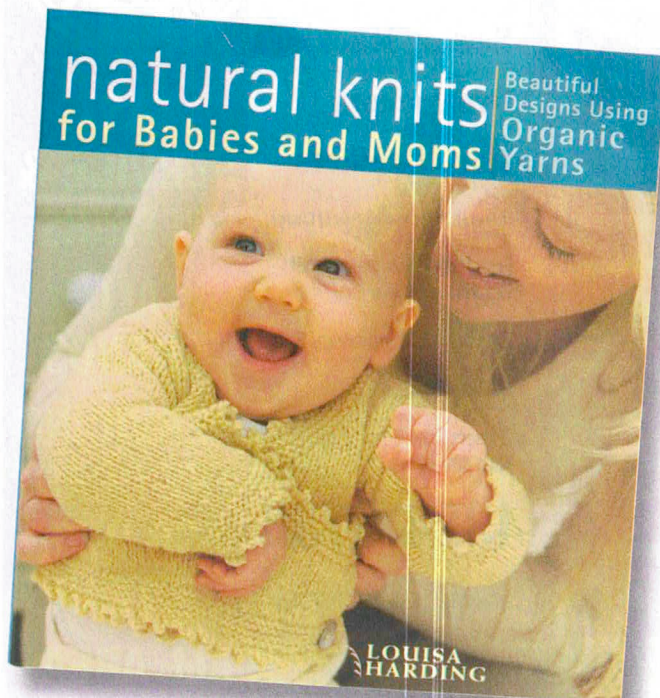
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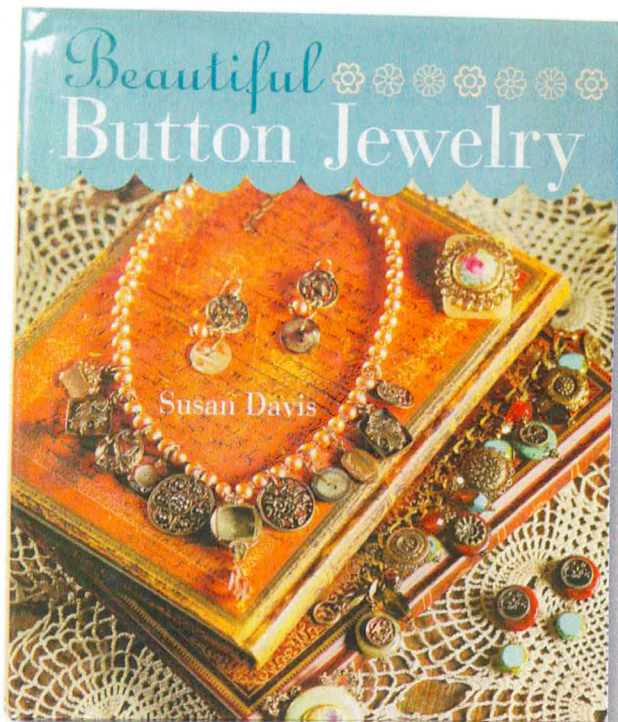
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3. Name one place to find old buttons?

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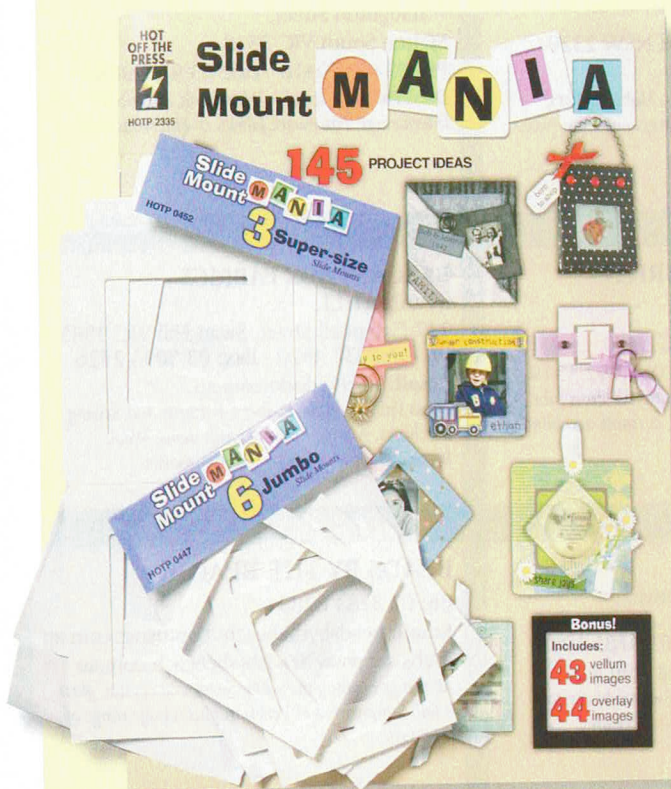
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'Letters to the Editor' direct to me at
lynncook@australianstitches.com.au

Dear Lynn,

I am a long-time subscriber to the *Australian Stitches* magazine and I have enjoyed many articles, especially the articles that help improve sewing techniques.

In the recent magazines I have really enjoyed the 'makeover' articles by Kerry Swann. These are very helpful to the more 'mature woman'. I hope there will be more of these Wardrobe Planning pages in the magazine.

Yours sincerely,
Sandra Reichelt

Hi Sandra,

We are all amazed at her instinctive ability to get it 'just right'. You will be pleased to know that this is a series of 12 makeovers.

Thank you for your kind words. I will pass on your email to Kerry if I may, as it is always great to get positive feedback.

Regards, *Lynn*

Dear Lynn,

In *Australian Stitches* Vol 14 No 9 Letters to the Editor, Glenda Cory asked about adapting patterns for older folks. Like Glenda, I'm in my 70s and I still sew most of my clothes. I think the first point to be made is that you must feel comfortable and enjoy the clothes you wear. They may not be what you once wore but you can go out and meet the world looking good!

Unfortunately, as one ages there are things which become a little more difficult. We lose muscle power and bendability and the shape is not always what we would like!

So what are we going to do? I find that I use similar patterns for most of my clothes. I tend to make clothes which have more room in them, making it easier to move comfortably. (Note that this can be a trap as larger clothes do accommodate unwanted kilos with little fuss. Beware!)

Blouses and dresses which open down the front are easier than pulling over the head or closing at the back. Check the buttons. They don't have to be huge, just a little bigger may be a help. Make them a fashion point maybe.

Neck and shoulder areas can be a problem as we age. Most of us acquire a small amount of 'dowager's hump'. This tends to make the neckline slide backwards. It is possible to allow more fabric at the back of the neck but I find that rather than doing that alteration, which can upset how the collar sits, I tried several similar patterns in different makes till I found one, which fits just as it is. Look at your old patterns too before

getting rid of them. I use two Burda blouse patterns, which have to be 25 years old and the compliments I get for the garments made with them amply justify keeping them.

Longer sleeves are more flattering for older arms. Check the sleeve length from the pattern. You may find your arms have shrunk because we lose muscle. We don't need to display the scrawn, so long and $\frac{3}{4}$ -length sleeves usually look better. Long sleeves can be altered to finish with wrist elastic rather than cuffs. This looks good in fine fabrics. If a buttoned cuff is the choice, again check the button size. There is no rule, which says the cuff buttons have to be the same size as the others on the garment.

I find pull-on pants work best. They can still look tailored when worn with a longer top. Some older people suffer from windigestion and a waistband which is elastic can be a real advantage. Be sure the elastic is correct for you both around your waist and the width. I find a fairly narrow non-roll elastic is ideal.

If at all possible use slightly longer zips in pants and skirts. Linings in skirts make them easier to put on and off. Wrap-around skirts can make dressing easier.

Looking through *Stitches* I can appreciate clothing shown for younger people and I wholeheartedly applaud the competitions for young entrants. What imagination and skill! But I also enjoy looking at the fabrics used and my suggestion for Glenda (and all older ladies) is to use really up-to-the-minute fabrics. Some of the patterns from Perpetual Patterns are ideal for older ladies. I love the outfit shown on page 51 (thought I must buy the pattern but found I already have it!) – no trouble with that neckline! The outfits on pages 48 and 49 would look good too. Using the same patterns in different fabrics makes them look different.

Long, narrow floaty or silky scarves make a good accessory and are much easier to do up than the tiny clips on necklaces. I discovered a floaty overblouse looks good too. After the article on Sewing Sheers (*Stitches* Vol 14 No7) I bought McCall's pattern 5051 and made the overblouse in cotton voile. With a raw silk sleeveless top and pants it made a great outfit.

I don't know if that has helped Glenda at all but I hope so!

Perhaps I could mention if you are making clothing for people who need help with dressing, a long zipper down the back of a dress is a perfect solution.

Thanks for all your interesting magazines. Best wishes for '07.
Sincerely,
Jenny Riley

Thank you Jenny, once again your input has been invaluable.

Regards, *Lynn*

Dear Lynn,

Glenda Cory's letter and your reply in *Stitches* 14.9 reinforce my intention to develop a range of clothing and adaptations for independent people with disabilities such as Glenda's and my own. The first I tried was a huge success to make stepping into skirts and pants not easier, but easy and is very simple. I have used it on existing garments, including track pants and new projects. Start by measuring how low your fingers reach down your side or centre back, depending where the zipper is to go, and use a zipper that opens to that point. In my case, with a waist measurement of 95cm and an opened 40cm zipper, that gives me an opening of 175cm to step into and almost reaches the floor, so I bend very slightly and only lift my foot a small distance off the floor. I use invisible zips and have asked even professional sewers what I have changed and no one has been able to spot the convenience factor. I did use one lapped zipper and decided it gives the secret away to an observant examiner. As well as difficulty with pants, I also had trouble with sleeves and shoulder pain until I worked out a simple solution, again for existing as well as new garments, and with sometimes painful hands and thumbs I am searching for the widest assortment of easy to manipulate fasteners for use in different locations.

Is it possible to ask readers to email or write to me with the difficulties they or their families have to overcome to dress themselves, so that I can try to find solutions to other

difficulties as well as my own? This applies to all ages and is often temporary, two of our granddaughters, one when three years old wore plaster casts for some weeks and school children are as likely as their grandparents to be in accidents, although for different reasons. Both my mother and mother-in-law needed help on numerous occasions when they were 'stuck' and unable to pull clothes further on or off over their heads – that can be frightening, even dangerous for a person with heart problems or asthma and is the reason I started my search for style with convenience.

Another involved email, I'm afraid, Lynn, but I hope the long zipper helps you and I'm happy to give that one away if it means I can learn of other difficulties to work on.

Sincerely,

Naomi McPhee

"Roan", 1553 Kelvin Rd, Kelvin NSW 2380

Email: roen@tadaust.org.au

Thank you for your very clever idea with zippers Naomi. For once we are breaking with tradition and including your address and email so everyone can contact you.

I will be most interested in the outcome.

Regards, Lynn

I LOVE your magazine! It is simply the best English-language sewing magazine there is! Although I subscribe to them as well, your magazine far exceeds our American magazines, *Threads* and *Sew News*. You simply have it all – children's garments, travel clothing, techniques for sewing the latest fabric types, articles about famous designers, and the most easy to understand photos, diagrams and instructions for alterations, plus book reviews, the latest notions, and photos of garments made by new designers and contest winners. The models on which you photograph the garments in your pattern reviews tend to be more 'average' in height and weight, so the reader can see what the garments might actually look like on her once she makes them (those pattern envelope illustrations and photos of 6-foot models are somewhat deceptive). I just received your Vol 14 No 9 and, as usual, I enjoyed your 'makeover' feature. It is so very helpful for you to describe exactly what kind of fabrics you used, including the hand of the fabric. You have the very best pattern reviews, as well. Your reviews of the 'independent' patterns are so helpful, because they usually have 'art garment' type illustrations on the pattern envelope, which sometimes make it difficult to imagine a more conservative garment made from the pattern. For example, your review of Purrfection's Samurai pattern on page 51 is marvellous. We can see exactly how those pants drape on a real human body, and it is so helpful to show the pattern made up in something I could conceivably wear to work – an 'art' garment that is subtle. Your wonderful article on interfacing,

which lists a wide array of brands, was also extremely helpful. I was wishing for just such a list, and it seems you read my mind. Your wardrobe-planning feature is always a welcome arrival, especially your suggestions for specific patterns for us 'fluffy' and 'over-40' girls who still want to be fashionable but appropriate. You fearlessly show how to alter those complicated Vogue patterns (so refreshing, after being told to 'just make a princess seam design' from other teachers and experts). Your fashion forecasts, including colours and fabric swatches, are fab. Everywhere I look, I see fabrics with a little spandex. Like magic, you produce an article about sewing with them, including fabric care and garment suggestions. I am absolutely delighted when *Stitches* shows up in my mailbox each month! Thank you so much, and keep up the great work! I am a subscriber for life!

Julie I. Dunn,
Dallas, Texas

Hi Julie,

What a lovely email to receive. This is praise indeed and being compared to such magazines is very special. I trust we can keep up the tradition and continue to bring you and all our readers the very best information we can.

Regards, Lynn

April



If designing your own jewellery, creating stunning pieces for your wardrobe, buying the latest craft supplies or redecorating your home are on your list of 'things to do', the 2007 Stitches & Craft Shows will provide you with all the tools and know-how to get you started!

Brisbane: May 2 – 6, Brisbane Convention & Exhibition Centre

Sydney: August 22 – 26, Rosehill Racecourse

Melbourne: September 5 – 9, Caulfield Racecourse

APRIL 5 – 8

The Strathdale (Bendigo) Quilters' Biennial Quilt Exhibition – A Parade of Quilts – will be held at St Andrew's Uniting Church Hall, Myers St, Bendigo Vic, featuring a fundraising quilt raffle along with a viewers' choice award and challenge display. **Open:** Fri 12noon – 5pm, Sat 10am – 5pm, Sun 12noon – 5pm, Mon 10am – 4pm. **Entry:** \$4. **Enquiries:** Val Flanagan (03) 5443 2015 or Shirley Walton (03) 5447 9148.

APRIL 6 – 9

The Kerikeri Patchworkers & Quilting Club Exhibition will be held at Kingston House, Hone Heke Rd, Kerikeri, Bay of Islands, New Zealand. **Open:** 10am – 4pm. **Entry:** NZ\$1. **Enquiries:** Maebeth Hart 0064 9407 5100 or castres@xtra.co.nz

APRIL 7 – 11

The Break O'Day Stitchers quilt and embroidery exhibition – In My Garden – will be held at the Portland Memorial Hall, Cecilia St, St Helen's Tas. **Open:** 10am – 4pm. **Entry:** \$2 (children under 12 free). **Enquiries:** Marj (03) 6372 5752 or Barbara (03) 6376 3771.



APRIL 12 – 15

Come along and enjoy the Craft & Quilt Fair at the Gold Coast Convention & Exhibition Centre, Broadbeach Qld! Visitors can join hands-on Craft Circles with expert teachers, see fabulous displays by guest artists and learn new skills in the free daily Workshops. Discover the hottest craft techniques in the Studio and check out the fun craft classes for young people in the Creative Zone. Be inspired by a beautiful quilt show presented by the Gold Coast Quilters Inc. Plus, find products you won't see in the shops and stock up on the latest craft supplies, with retailers from all around Australia together under one roof. **Enquiries:** Expertise Events (02) 9452 7575 or visit www.craftfair.com.au

APRIL 14 – 15

The Dubbo Patchwork & Quilters Inc will hold its biennial quilt exhibition at St Brigid's Church Hall, Brisbane St, Dubbo NSW. **Open:** 10am – 5pm. **Entry:** \$5. **Enquiries:** Charlene Bower (02) 6882 5180 or Nola Jones (02) 6887 8245.

APRIL 19 – 22

The Cessnock Quilters & Embroiderers Inc is celebrating its 21st birthday with a quilt exhibition at the Cessnock Basketball Stadium, Mt View Rd, Cessnock NSW, featuring a sales table, retail craft shops and delicious Devonshire teas, with proceeds going towards the

Diary Dates

Hunter Prelude Early Intervention Centre. **Open:** 10am – 4pm. **Enquiries:** cessnockquilters@gmail.com

APRIL 21

The Ballarat Quilters Inc 'Quilt In 2007' will be held at Bray Raceway, Pleasant St South, Redan Ballarat Vic, including a 'sit & sew', show-and-tell, guest speakers and quilt shop stalls, as well as raffles and heaps of prizes. Morning and afternoon tea/coffee provided, BYO lunch and mug. **Open:** 10am – 4pm. **Entry:** \$6. **Enquiries:** Anne (03) 5349 2019 or Nanette (03) 5341 3596.

APRIL 28 – 29

The Sarina Fibre Arts Group Inc biennial quilt show will be held at the Bicentennial Cultural Hall, Broad St, Sarina Qld, featuring Lorraine Carthew as a guest tutor. **Open:** 9am – 4pm. **Enquiries:** Mary Whitaker (07) 4956 4594 or Alicia Dahms (07) 4942 9140.

APRIL 28 – 29

The Pleasant Hills Quilters will hold a quilt and craft exhibition at the Pleasant Hills Hall, Pleasant Hills, NSW, featuring a display of quilts and craft items as well as a range of craft stalls. **Open:** 10am – 4pm. **Entry:** \$5. **Enquiries:** Susan Creek (02) 6929 6467 or Lynne Forck (02) 69296414.

May



MAY 2 – 6

Now is the perfect time to consider a new hobby so come along to the Stitches & Craft Show at the Brisbane Convention & Exhibition Centre, South Bank Qld. Be inspired by daily fashion shows or take part in the workshops covering everything from beading, crocheting, papercraft and knitting. There's also a kid's section, a home decorating presentation and many stalls with supplies for a variety of crafts. The Stitches & Craft show will also feature the Australian Doll & Bear Show and the launch of the Australian Designer of the Year Competition. **Enquiries:** 1800 770 222 or visit www.stitchesandcraft.com.au

Sew? Why Do I

By Barbara Emodi

Why do I sew ... not because I have to, not like the days when I was a tall teenager and it was bad taste to have a navel show below a blouse? Now I can buy clothes to fit me, more or less, if I want and I recognise that many perfectly happy women go through life well-dressed and financially solvent without sewing a stitch.

If I didn't sew I wouldn't be naked, or necessarily broke, or see the same dress at every cocktail party I go to ... I tend to avoid those parties anyway.

I really don't sew because I have to, and sometimes not even because I want to – I sew because I am compelled to. It's just more complicated than clothes. Clothes are the product, sewing is the process and that process involves, on a life-long basis, the continual struggle and triumphs of any of us when we face our own best and worst.

It's a process that involves lust. Not ordinary lust that can be aroused by the look in someone's eye, or as quickly killed by an inopportune word at an inopportune moment. I mean serious lust. The kind that makes you forget all common sense and causes you to believe in the impossible, want the unattainable.

I mean the kind of lust that has made me turn the car around and go back to pick up one more beautiful fabric, when I have hundreds of metres already at home. I mean the kind of lust that makes me feel that every new season of patterns will solve all my wardrobe dilemmas, or makes me think that this new pants pattern will fit me any better than the last 47 patterns I have bought.

I mean the kind of lust that distracts me from every project with schemes of the next, and has filled half the closets in my house with garments that are not quite what I expected.

I sew because I get caught up in passion and impulse, as

I test my own perseverance and tenacity with buttonholes, sleeves and lapel collars.

I sew because my clothes are not just clothes; they are relationships ... complex relationships. Some are like a visit from houseguests who overstay their welcome, fun at the beginning but then too much at the end. Some are like friends after a long car trip. You get where you want to go, but it will be a while before you want to see them again. Then there are the brother-in-law garments, not terribly exciting but so reliable, not something that inspires a night on the town, but always there when you need them. We all have those, maybe not enough.

I have been infatuated with some clothes and then have been bored, I have broken up more than once with particular hem lengths, waistbands and with dry-clean-only fabrics. Sometimes we get back together, just friends now but not quite the same, and sometimes it's just a never again. I feel that way about polyester and georgette and would cross the street to avoid both.

I doubt that clothes purchasers go through all this; it can't be the same. After all I can't return a ruined garment and get back my money, or the time. When I make something, it has to matter. I invest my dreams and my illusions in every garment I make and when I sew I come face to face with all my strengths and weaknesses ... my tendency to go hysterical when things don't go my way; my belief that I can do more than I can in the time that I have; my enthusiasm and an obsessive streak will let dinner burn while I get it just right, and sometimes, just sometimes, the character to fix my mistakes or even to start over.

That's why I sew and that's why I'm not done. I'm working myself out when I sew and let me tell you, life's quite the wardrobe.

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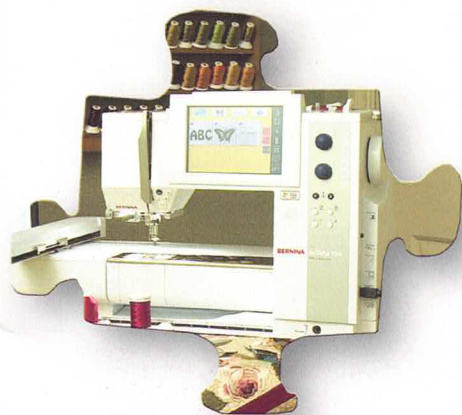
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